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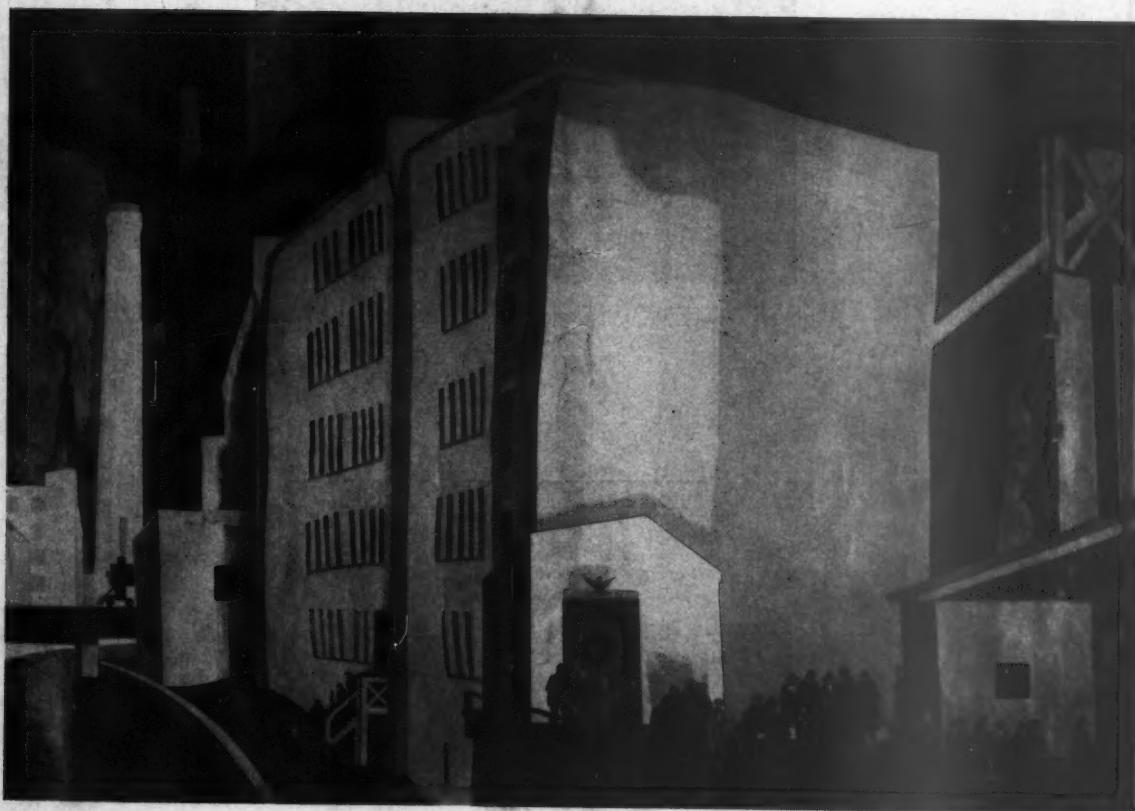
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ART DIGEST

Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART



"FACTORY"

By Oscar Bluemner of Massachusetts.

Painted for the Public Works of Art Project. See Article on Page 5.

A Compendium of the Art News and Opinion of the World

1st MAY 1934

25 CENTS



SELF PORTRAIT

By KYOHEI INUKAI

MAY EXHIBITION CALENDAR

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Vol. VIII 1st May, 1934 No. 15

Adjudged

The exhibition of art produced under the Public Works of Art Project, now being held at the Corcoran Gallery in Washington, although it includes only about 3 per cent of all the paintings, sculptures and other objects created by artists employed by the government, is a focal point from which the success of this division of the New Deal can be judged.

The project has been a success on all counts.

First, the government has realized the full value of the money expended. It has obtained 15,000 works of art at a cost of \$1,408,000—or an average of \$93.80. These vary in size and importance from large murals to etchings and lithographs.

Second, the project gave employment, from first to last, to 3,521 artists at craftsmen's wages. Thus, it was a real measure of relief,—and in this phase the merit of the beneficiaries as artists need not be considered.

Third, it has focused the attention of the American people on the subject of art. Miles and miles of publicity have appeared in the newspapers. In the words of Edward Bruce, "it has definitely increased the art interest in this country. It is the first completely democratic art movement in history. A great republic has accepted the artist as a useful member of society and his work as a valuable asset to the state."

Fourth, there is no doubt that it will greatly stimulate the sale of the products of the artist. The government takes the lead in this, for President Roosevelt, after viewing the Washington exhibition, said that his building advisers are considering the abolishment of gold leaf decorations and scroll work in public buildings and

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the substitution of the work of American artists. Much greater in its economic importance to artists, however, is the increased market for their works that will develop in all the years to come.

The art world owes a debt of gratitude to President Roosevelt and to all those in charge of P. W. A. P., either in Washington or in the regional divisions, for a splendid and historic achievement.

"A Plague—"

The Art Digest started out with its first number, Nov. 1, 1926, to be something a bit distinctive in art journalism—honest. It promised American art lovers to present, without bias and without prejudices, the news and opinion of American art. It got along for six or seven years. Certain artists berated it because it would not reproduce, for cash in hand, their pictures, and art dealers on the average neglected it because they could not make it their tool in printing reproductions and "write-ups" calculated to sell their works of art. But the honest-to-goodness art world took up The Art Digest and, because of its honesty, gave it the biggest circulation of any other American art periodical.

When it came to P. W. A. P., with its clash of protestations and denunciations, The Art Digest became a bit angry. It said things. It stepped into a fight. It became that numbskull who enters into a family row and gets a "soak" on the jaw. It printed an editorial called "A Tragedy," based on the criticisms of the Public Works of Art Project.

This editorial, appealing perhaps to inflamed passions, was not understood by

one side or the other. Regional directors wrote to The Art Digest denouncing it for its hint that P. W. A. P. might somehow or perhaps have been a failure. And the radicals of art, the marchers and shouters, condemned The Art Digest for—well, their communication is printed herewith. In its effort to be fair and honest, The Art Digest aroused the most vitriolic and bitter opposition of both parties to the argument.

First, listen to Merle Armitage, regional director of P. W. A. P. in Los Angeles, a man who has done so much for art on the Pacific Coast that if he strangled The Art Digest to death, the magazine, in its last gasp would have to say, "Merle, we who are about to die, salute thee!"

Merle Armitage, writing on April 13, said: "I have just read your editorial of a week or so ago against the Public Works of Art Project. This is the type of imbecility which puts all art and artists into disrepute in the public mind. Not only was the point of view, in my opinion, irrational, but your lack of information was

EVELYN MARIE STUART SAYS:

Painting has become so fearful of pleasing as to be ranked with the offensive and defensive arts of warfare. Pictures that sting and blister may be expected shortly. The time is coming when really great art will be as deadly as a poison gas attack, leaving the observer writhing and clawing the earth. Pleasing pictures went out with good morals and old-fashioned courtesy, so we are informed in Bohemia. They were all right for the home but nobody stays at home any more.

appalling, particularly when printed in a magazine which is a self-declared digest of art news and opinion. Mrs. Force had a most difficult situation to handle, and the manner in which she did handle it should have received commendation rather than condemnation from you. [For the sake of fairness, Mr. Armitage, ask Mrs. Force whether she thinks Peyton Boswell commended or condemned her.] But even though New York might not have achieved its full usefulness, this should not bring the entire Public Works of Art Project under fire. Your editorial is typical of a certain provincial attitude that New York is the United States."

Following is the "Resolution Passed by the Artists Committee of Action for the Municipal Art Gallery and Center," on April 17, 1934, presenting the, even more vitriolic condemnation of the other side. It puts that organization on record as boycotting The Art Digest. Here is the boycott resolution, word for word, without any editing whatsoever; and only its length puts it in 6-point type:

WHEREAS, Mr. Peyton Boswell, in the April 1st issue of The Art Digest, in an editorial entitled "TRAGEDY" writes as follows: "Perhaps art would have been better off if the government had never tried to do anything for artists through the C. W. A. and its auxiliary the P. W. A. P. The government's effort has led to so much bitterness and to such a revelation of bad spirit that the art movement in the United States has been definitely injured."

WHEREAS, he further states: "Pity Uncle Sam . . . and everybody connected with the P. W. A. P. . . . 'because it resulted' . . . in the closing of one of America's most useful art museum of American Art, because of demonstrations, and undoubtedly threats" by the artists.

WHEREAS, he further writes that "Through the efforts of Edward Bruce, Forbes Watson and others, the Government, for the first time in history, 'recognized' art by starting the P. W. A.

[Continued on page 12]

The ART DIGEST

General Offices
New York, N. Y.
116 East 59th St.

Combined with THE ARGUS of San Francisco
A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
SUZANNE CIOLKOWSKI
26 rue Jacob, Paris

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New York, N. Y., 1st May, 1934

No. 15

P.W.A.P. Wins Praise at Its "Preliminary Hearing" in Washington



"The Squall," by Gerald Foster of New Jersey. Included in the P. W. A. P. Exhibition at Washington.

The Public Works of Art Project, having spent \$1,408,381 of the nation's money for about 15,000 works of art, on which 3,521 artists were employed for varying periods, and which has been hailed by many as the actual impulse for an "American Renaissance" and denounced by others as a vehicle of favoritism, is now on trial. A "preliminary hearing" is being held at the Corcoran Gallery of Art in Washington where approximately 500 items (not counting photographs of murals) are being shown.

Edward Bruce, lawyer and famous American painter, who is credited with conceiving P. W. A. P., has called attention to the fact that the collection at the Corcoran Gallery of Art represents only about 3 percent of the total, and asserted that it would be easy to

select material for five equally good exhibitions the size of the show at the Corcoran. This in spite of the fact that much of the work is in the form of murals which, being attached to walls cannot be made a part of formal exhibitions.

The "hearing" at Washington, of course, is "preliminary." The actual trial of P. W. A. P. will take place when all the 15,000 works are in position, in the buildings to which they are to be assigned, and the murals are all unveiled. Then the American people will be able to decide whether the nation got its money's worth, and the art world will be able to decide the other and more important question as to whether these 15,000 "public works of art" will be able to stir an amount of interest and enthusiasm that will bring to a fine fruition

America's previous development as an art nation.

Either before the exhibition in Washington or concurrently with it, the public has been given a chance, through regional local shows, to see other works of art produced in the different regional divisions of the Project. More than a hundred photographs have been sent to THE ART DIGEST by regional directors. One of these photographs, from Boston, is reproduced on the cover of this issue. These smaller exhibitions have been taken into consideration by the editor in forming the views expressed elsewhere in an editorial.

It is too early to present an adequate digest of critical opinion on the exhibition in Washington. The only positive expression by a critic that has reached THE ART DIGEST before go-



"Peace," a Mural for the Auditorium, San Antonio, by Xavier Gonzales, assisted by Rudolph Staffel and John A. Griffith.



"Potato Planting," by Schomer Lichtner of Wisconsin.



"Booker T. Washington," by Malvin Gray Johnson

ing to press is that of Edward Alden Jewell of the *New York Times*, who made the trip to Washington especially to see the display.

"Certainly this is a good show," he said. "In the first place, judged solely as an exhibition, it scores. It has been admirably arranged. The hanging is harmonious. For the most part, the pictures have sufficient breathing space, so that they may be seen to advantage. Comparatively little sculpture is shown and the pieces are distributed through the various galleries. By all means, the finest piece of sculpture is a life-sized 'Negro Mother and Child' by Maurice Glickman of New York City.

"The exhibition proves impressive on several counts. It distinctly offers the spectator a panorama that is nation-wide in scope. Thus the fact that P. W. A. P. is a national project attains appropriate dramatization. You feel the sweep and the breadth of the creative impetus the government has by this means provided. . . .

"Every visitor is likely to agree that the artists whose work has been included give every evidence of a sincere effort to give the

best of which they are capable. This applies perhaps without exception. Sometimes, it is true, the very effort involved seems to have led artists into an earnestness so acute that it now and then, in one respect or another, overshoots the mark, resulting in color that is keyed too high or in a general tone of strident cheerfulness. No doubt participation served to make some of the artists a little self-conscious; on the other hand it is gratifying to observe that most of the painters with whose work we are already familiar have held confidently to their own style, skillfully adapting it, when necessary, to the demands of the allocated subject, 'the American scene.'

"Another very gratifying aspect of the exhibition is its inclusion of so much meritorious or conspicuously good work by artists as yet unknown, save possibly in their own communities. Thirty-three States find representation in the show, and while certain districts naturally present a larger quota than do others, a preliminary survey would seem to indicate that the good things produced are well distributed.

"Unfortunately, it was not possible to exhibit many actual murals."

President and Mrs. Roosevelt probably know immeasurably more about art than most people believe. They attended a pre-view of the exhibition at the Corcoran Gallery on the Sunday before the opening. They had been told by P. W. A. P. that twenty-five pictures would be allocated to the White House, and were given the opportunity to choose them without interruption. They passed an hour and a half in the galleries. And were they greedy! Instead of twenty-five, they selected thirty-two paintings for the White House. Their selections reveal the Roosevelt artistic judgment:

"Winter Afternoon" by Georgina Klitgaard, "End of Winter" by Thomas Donnelly, "Landscape" by Henry Mattson, "Subway" by Lili Furedi, "Christopher Street, Greenwich Village" by Beula R. Bettersworth, "Manhattan Island From the Jersey Meadows" by William C. Palmer, "Science Destroying Past and Building Future" by James Michael Newell, "Cross Road Still-life" by Paul A. Benjamin and "Mid-Hudson Bridge, Winter" by Cecil Chichester, all New York State artists.

Coming from the Middle West: "Country

[Continued on page 32]



"Farm in Winter," by Dorothy Gilbert of New York.



"Earth," a Drawing for a Mural by Glenn Wessels of California.

Dr. Fox, "Emeritus"

Because of advancing age Dr. William Henry Fox has resigned as director of the Brooklyn Museum, after nearly 22 years of service. The museum's governing committee has created him director emeritus in appreciation of his distinguished service and of the many advantages accruing to the museum during his administration. Edward C. Blum, president of the Brooklyn Institute of Arts and Sciences, expressed regret in accepting Dr. Fox's resignation and said: "He has our best wishes for his happiness in the leisure that is his due."

Philip Newell Youtz, who came to the Brooklyn Museum last May as assistant director, since which time he has worked in close association with Dr. Fox, has been appointed director. Previously he was curator of exhibitions at the Pennsylvania Museum of Art. Originally he came to Philadelphia on a Carnegie Corporation grant and, under the auspices of the Pennsylvania Museum, organized the first branch museum. This was conducted as a laboratory for testing new theories of museum administration. It attracted in attendance more than five times the community's population in one year, and its success was responsible for the introduction of many new practices into the American museum world.

Since his graduation from Amherst in 1918, Mr. Youtz has had a varied career. He spent two years in China studying Chinese art at first hand, and was in the faculty of both Ling Nan University and Kwan Tang University. On his return to this country he had charge of the fine arts program for adult education of the People's Institute of New York and co-operated in this work with the New York Public Libraries in building up an educational program, financed by the Carnegie Corporation of New York.

Mr. Youtz has devoted his attention particularly to building up the department of education at the Brooklyn Museum to its highest efficiency. He is also deeply concerned with the growth of the museum's collections and its loan exhibitions, bearing especially in mind the visitor's point of view.

Appropos of Dr. Fox's retirement, Helen Appleton Read in the Brooklyn *Eagle* took the opportunity to pay tribute to him and traced the development of the museum under his "distinguished and liberal leadership."

"It happens that Dr. Fox's directorship spanned what future historians will sum up as the most active and widespread development in art appreciation that the world has seen—as it also encompassed one of the most radical revolutions in aesthetic standards," Mrs. Read wrote. "It was one of Dr. Fox's special contributions to have been one of the foremost instigators of this increased interest in art, as he was also a pioneer in helping to develop the liberal point of view and standards which are now taken as a matter of course. In other words, he brought the museum in touch with life—humanized it, as it were, and he was the first museum director to give official sanction to modern art by showing the work of modern European artists in the museum galleries."

He also encouraged interest in the water color medium. It was Dr. Fox's belief that water color was peculiarly suited to the American temperament and "that our most native and enduring expressions were frequently to be found in this medium."

In conclusion Mrs. Read said: "Emerson has told us that 'every institution is but the lengthened shadow of man.'"

San Francisco Sees Katchamakoff Sculpture



"Birth," a Wood Figure by A. Katchamakoff.

Atanas Katchamakoff, who started his career in his native Bulgaria as a lawyer and after one year of practice before the bar turned to the pursuit of art, has become one of the foremost sculptors of America's West coast where he is now working. His winning of the \$1,500 Rosenthal sculpture award at the Art Alliance of America in 1931, is but one of the high spots in his successful career.

During May, Mr. Katchamakoff is exhibiting panels, sculpture and drawings at the Adams-Danysh Galleries in San Francisco. Art critics have noted the forcefulness of his mes-

sages, whether it be in the religiously eloquent and simple piece called "Prayer" or in the "violent energy" of "The Captive."

Mr. Katchamakoff's works are to be seen in Sofia, his birth-place, where he is represented by the fountain in the Big Garden. His sculpture of Zany Gintcheff, Bulgarian poet, stands in the city of Leskovetz, Bulgaria, and he also executed the architectural sculptures for the Deutsche Bank in Berlin. He has shown in the International Sculpture Exhibition in Berlin and in the International Sculpture Exhibition in Venice.

Ehrich Sale, \$133,755

A total of \$133,755 was realized at the dispersal of the Harold L. Ehrich collection of old masters, held at the American Art Association-Anderson Galleries. John Hoppner's painting of "The Young Gleaner" brought the top price, \$12,500, the buyer being the Newhouse Galleries. Another Englishman of the eighteenth century, Gainsborough, obtained the second highest price for his portrait of "Isabella, Lady Molyneux," which went to an agent for \$10,000.

Other leading prices were: Greuze, "Portrait of a Child," to L. E. De Groat, \$2,600; Richard Cosway, "Admiral Sir George Montagu," to Harry Long, \$4,000; Gilbert Stuart, "Rev. Charles Burroughs," to an agent, \$2,600; Gilbert Stuart, "John Shaw," to John H. Mulliken, \$4,200; John Singleton Copley, "Capt. Robert Orme," to N. B. Schmidt, \$2,600.

Hats Renovated?

The "New Hats," a group of contemporary painters of St. Louis, just closed their third annual exhibition at the Y. M. H. A. - Y. W. H. A. It attracted a record-breaking attendance with more than 1,000 people viewing it the first week.

The group, which is composed of Vera Flinn, E. V. Gauger, Gregory Ivy, Miriam McKinnie, Jessie Beard Rickly, Wallace Smith, Rudolph Tandler, Oscar E. Thalinger and Valentine Vogel, came into being three years ago for the purpose of holding an annual exhibit and to educate St. Louisans to know and appreciate contemporary paintings. The "New Hats" follow no one art trend but seek to express their own individuality. Each member brings to the group an entirely different background in art education and training.

Paul Sample, Who Worships Peter Breughel



"The Clown," a Painting by Paul Sample.

Paul Sample, vivid member of the fast developing school of American genre painters, is exhibiting at the Ferargil Galleries in New York until May 7. Gathering his subject material from the life of small American communities, Sample depicts such scenes as a small town croquet ground, a cancer ward of a hospital and a summer's mid-day activities in front of a row of cottages on the "wrong" side of the railroad tracks.

Born in Louisville, Ky., Sample did not start to paint until after the World War when he spent four years in Saranac Lake, N. Y., because of resulting lung trouble. Coming to New York he studied at various places, until he left for California with his sick brother. Out there, in his own words, he "studied some more here and there and worked very hard . . .

I couldn't stand the practice of painting a lot of High Sierras and desert flowers which seemed to be the only kind of pictures that were sold here."

Paul Sample teaches art at the University of Southern California in Los Angeles three days a week, and paints during the remaining four. Each summer he comes East and paints in Vermont. "I have no particular theories about painting," he says. "I detest imitative painting, but at the same time, complete abstractions leave me without a quiver. Peter Breughel the elder is my favorite painter of all time, although I have seen very few of his paintings except in reproductions. I have never been to Europe except during the war and have no desire to go there to study or paint, but I would like to see the old masters."

"Bromide Number 2"

Apropos of the Detroit Institute of Art's recent acquisition of a painting by Ryder from an anonymous donor, Florence Davies took the opportunity in the *Detroit News* to prod the lay public on some of its bromidic, flat-footed art criticism.

Everyone is familiar with the "I don't know anything about art but I know what I like" platitude. The second great art bromide, which Miss Davies says is in the making, if it hasn't already taken form, is "My child could do better than that." (This, of course, is applied exclusively to contemporary art.)

Speculating as to how the originators of this glib criticism evaluate Ryder, she wrote:

"European art historians and students without number hail Ryder as one of the really great American painters. Yet his simple forms are far from photographic. It is even, in fact, quite conceivable that many a proud parent will look at the rather crudely drawn ship, floating on a murky sea, against a rather naively drawn cloud-filled morning sky and exclaim: 'My child could indeed do better than that!'"

"Well, it is nice that they think so. Because, if they are right, these fond parents should encourage their infant prodigies to exercise their latent talents, so that they may have the opportunity of living in the presence of profound feeling and vivid imagination."

Non-Jury Sales

The two great non-jury exhibitions in New York, the Salons of America at Rockefeller Center and the Society of Independent Artists at the Grand Central Palace, running as they are almost concurrently, yield some interesting comparisons in the way of attendance and sales records. Up to April 24, attendance at the Salons had reached 22,000 and the sales reported were 15, while up to the same date, the Independents' exhibition, which opened four days later, showed an attendance of 4,000 and a record of five sales.

Mrs. John D. Rockefeller, Jr., showed great catholicity of taste in her selection of nine works of art from the Salons of America show. Her purchases, which are said to represent a cross-section of this huge exhibition, range from the work of professional artists who are beginning to receive recognition from the museums as well as artists little known to the New York art world to paintings by part-time artists.

The works she bought are: "House and Posters," a water color by Aaron Bohrod of Chicago, who won the William Tuthill prize in the 1934 International Water Color Exhibition at the Art Institute of Chicago; "Basket of Green Almonds," oil, Ethel Haven; "Mt. Washington," monotype by Ida Ten Eyck O'Keeffe, sister of Georgia O'Keeffe; "Cow With First Calf," oil, Fred Nagler; "Tying Sleeves," oil, Isami Doi; "White Coral," painting on glass with silver leaf backing, Charles Gilbert, a young artist one of whose mural designs has just been selected for the Chicago World's Fair next summer; "In Provincetown," water color, Amy Hartung of Wyckoff, N. J.; "Snow Scene," oil, Robert Dowd, a guard at Rockefeller Center, a "Sunday painter"; and "Raiding Bill's Club," a drawing by John Laurent of Brooklyn, twelve-year old son of Robert Laurent, well known sculptor.

Workers Community Project

In designing the Karl Mackley Housing Project in the Frankfort section of Philadelphia, which is to be the first workers' community under President Roosevelt's new deal, the architects, with the co-operation of C. Philip Boyer, director of the Mellon Galleries, are inviting the collaboration of sculptors and painters to complete their efforts.

"It is our feeling," says Mr. Boyer, "that we need to make a fresh effort to bring the three arts into creative functioning. Architecture, sculpture and painting have been divorced since the last minutes of a lustily breathing Baroque period. In its desperation over the development of the machine, science and politics, architecture fell into abstract revival activities; painting took to precious intellectualization of the contents of easel paintings; sculpture went into space creations. Conscious of the fact that we can not dictate programmatically this effort, we invite painters and sculptors to feel themselves free in the decoration of this project. The only condition is that the decoration have some relation to the life of the hosiery workers."

The Karl Mackley Project takes its name from a hosiery worker who was shot during a strike.

Artists may get further details from C. Philip Boyer at 27 South 18th Street, Philadelphia. Sketches and models should be submitted not later than May 30 for exhibition at the Mellon Galleries early in June. Commissions will be assigned at the close of the exhibition.

The "Unknowns"

The "Unknown Artist" is having great difficulty in remaining unknown these days, according to officials of the Salons of America exhibition at Rockefeller Center until May 6. The unknown of today, who may perchance become the recognized master of tomorrow, has come to this exhibition in large numbers. Of the 5,000 works by 1,500 living American artists, he has by far the largest number. Every possible effort is being made to start him on the road to recognition, to give him his chance to win appreciation in the competitive forum of public appreciation. Several museum directors and commercial dealers have visited the exhibition with the object of "selecting the masters of tomorrow from among the little known and unknown artists of today."

The Newark Museum has sent a representative to make a selection of unknown painters, the plan being to show these works there after the close of the Salons. Mrs. Audrey McMahon, director of travelling exhibitions for the College Art Association, has chosen a number of pictures which are to be included in her circuit exhibitions for American museums. Erwin S. Barrie, director of the Grand Central Art Galleries, New York, has also made a selection of works by unknowns from among whom he expects "to find an important artist of tomorrow," and whose works he plans to show in his galleries. "I am impressed by the wealth of young talent in the Rockefeller Center exhibition," said Mr. Barrie.

The Cronyn and Lowndes Galleries in Rockefeller Center are picking a mixed group of unknown and well-known artists with a view of putting their work on exhibition in museums and galleries in the West and Middle West. Edith G. Halpert, director of the Downtown Gallery, has listed a number of unknowns whose works she is recommending for acquisition by collectors of American art. How an artist of merit can remain unknown would seem to be a difficult matter in America today.

Toledo's Spring Annual

There have never been so many new names before and the range of media has never been so wide as in the recent annual spring exhibition by Toledo artists held at the Toledo Museum of Art until April 22, according to Ingrid Jewell in the *Toledo Times*.

Miss Jewell regarded it as the best exhibit of its kind so far and said that the show was eminently sane, for "the problems which the artists have set themselves in color and composition have been solved dexterously, individually, in some cases very cleverly. But there is no evidence of bizarre, unreasoning execution."

No prizes were awarded this year but several honorable mentions were made. In oil painting this honor was accorded to "Meditation" by I. Abramofsky; "Ottawa Park" by August A. Hollos and "Studio Window" by Marian D. Maxwell. The awards in other mediums were: water color, "The Bridge," Catherine Lauer; pastel, "Art League Model," Pearl Hunter; prints, "Lake Freighters," Grace Rhoades Dean; pottery, "Lounge Kitchen," wood sculpture, William E. Gschwind.

Philadelphia Plastic Club Prizes

The prizes awarded at the annual exhibition of painting and sculpture of the Plastic Club of Philadelphia were: the club's gold medal to Alice Inglis Carey for "Spring Planting"; silver medal to Mary La Boiteau for "Kitchen Still Life" and honorable mention to Mindel Kleinbard for "My Mother."

Critics Pronounce Watkins a Romanticist



"Negro Spiritual No. 2," a Painting by Franklin Watkins.

Franklin C. Watkins, who rose rocket-like from obscurity to overnight fame by winning the first prize at the Carnegie International in 1931 with "Suicide in Costume," is having his first one-man show in New York at the Rehn Galleries until May 12. This exhibition, which marks the end of the series of one-man shows held at the Rehn Gallery this season, includes both Watkins' earlier works and those painted after winning the award. The large "Negro Spiritual" is typical of his new period, and, in the eyes of Margaret Breuning of the *New York Evening Post*, "does not mitigate the impression of meaningless distortion and lack of design that his prize winning painting produced," which "looks no better in this gallery than it did on the walls of the Pittsburgh exposition."

Like the rest of the critics, Mrs. Breuning found Watkins to be obviously romantic. In speaking of the artist's endowments, Mrs. Breuning said: "Watkins is a real painter, at home in his medium, in command of amazingly varied resources of color and provocative color patterns. It is refreshing to discover so young a painter who does not imitate Picasso, Chirico or the surrealists but depends upon his own imagination for his conceptions and their form of artistic expression. He is unabashedly a romantic, but in romanticism he anticipates the growing revolt against the ma-

chine-made art of the abstractionists. As yet his technical performance is uneven, seldom sustaining the original ideas which he presents. Yet, if much of his work lacks coherent design, the ability of the artist to carry out a sound, well-balanced statement is demonstrated by the handsome still life 'Black Duck,' or the poignant portrait, 'The Governess,' which is a fine characterization reticently effected."

A startling fact has come to light. "Suicide in Costume," which is supposedly a dumpy male clown, was posed for by a young woman who also sat for "Girl's Head." However, it was only for the preliminary sketches. Then Watkins' imagination loosened up and the picture developed into a phantastic study of death with a smoking pistol and a gaping mouth. To Henry McBride of the *New York Sun* Watkins is "clever with the brush," although his "prize winning picture was such a complete swipe from Goya." McBride advises Watkins to "get outside of the studio once and take a little stroll somewhere in Philadelphia and get some ideas straight from life," for there is "effort" revealed in his work. "What is peculiar in the work is the sense of torture that attends not only the painting itself but the literary form on which it is based. All of the figures seem to visibly shrivel up before your eyes and turn inward upon themselves."

Kerchiefs That Once "Made Propaganda" Placed on Exhibition



"Spirit of Napoleon" Handkerchief. From the Agnes J. Holden Collection.

Cotton handkerchiefs, printed to commemorate popular events of the eighteenth century and widely used for propaganda purposes, are among the outstanding features in the exhibition of printed cottons, linens, wood blocks and drawings at the Cooper Union Museum for the Arts of Decoration.

These handkerchiefs, which were loaned to the museum by Mrs. Agnes Holden, were used for military, geographic and medical instruction as well as for souvenirs. Among the themes artists chose to picture in these toiles were royal weddings, victories in war, the publication of popular books or the successes of plays or operas.

There are several Napoleonic subjects in the group. One called "The Spirit of Napoleon" bears in the central round panel the figure of the Little Corporal in the clouds. Four smaller medallions at the corners bear the portraits of his nephews, Napoleon Louis Bona-

parte, Napoleon Bonaparte, Lucien Murat and Pierre Napoleon Bonaparte, all Deputies of France at the time. Underneath the picture of Napoleon is his exhortation to his nephews to love France, be worthy citizens and give their lives and support to the country.

Other important and rare handkerchiefs are "Nelson's Victory in the Battle of the Nile at Aboukir" made in England about 1799, and "The Coronation of Charles X," a signed lithograph on cotton done by Engelmann, who was a pupil of Senefelder, the German inventor of lithography.

Since the printing of handkerchiefs was forbidden by England in the American colonies, the prints dealing with the earliest American subjects were largely made in England or France. Even a copperplate print from about 1800, "The Declaration of Independence," which reproduces the document in full together with the signatures, was made abroad. Pic-

tures of Washington, Jefferson and Adams adorn the top, and medallions representing each state form a border. It was not until the middle of the nineteenth century that American manufacturers began to issue printed handkerchiefs for propaganda. An example included in the Holden collection is thought to have been used in connection with William Henry Harrison's campaign for president. It is a printed cotton square depicting Harrison, a log cabin and a barrel of cider and is called "Harrison and Reform."

Toiles de Jouy cartoons, sketched in pencil on heavy paper squares, now quite faded, form another interesting feature of this inspiring showing. Among the twenty or more cartoons, which are typical examples of the hundreds of patterns produced for dresses, wall hangings and furniture coverings, there are several designs from the Oberkampf cotton printing plant, which flourished near Versailles in the eighteenth century. Miss Elinor Merrell, who is an authority on antique toiles, has characterized these as "unique in America." The Musée des Arts Decoratifs in Paris and the museum in the town of Jouy are the only other places where these original designs may be seen.

The drawings for the toiles appear to have been made in pencil, with water color shading added when they were finished. They were made in the exact size of the design printed on the textile. The cotton printing industry began in Jouy on a large scale in 1769. Christophe-Philippe Oberkampf, however, had started this work in a small factory in 1759. An example at Cooper Union which dates from this early period (about 1761) is "The Old Ford" which shows a peacock with a large architectural motive. It was blocked in two large square pieces and printed in variations, the patterns at one time being placed side by side, and in another instance, one on top of the other.

Many of the most famous Jouy textiles were designed by Jean-Baptiste Huet, a member of the Oberkampf staff from 1783 until his death in 1813. One of his best known pieces is an allegorical representation of "The Four Continents of the World," of which one motive is included in the Cooper Union exhibit. It is "Europe," printed in red on white.

English designers of the eighteenth century are represented by a group of original cartoons and printed cottons. There are contemporary textiles by Raoul Dufy and Ruth Reeves.

Collier's Death

The Hon. John Collier, known as "the grand old man of British painting," died at Hampstead, England, at the age of 84. For half a century he was perhaps England's most popular painter, and during these 50 years he only had two paintings rejected by the Royal Academy. Afflicted with a form of paralysis, he spent the latter years of his life in a wheel chair. When he painted he used an ingenious system of mirrors to see the sitters.

Mr. Collier was born in London in 1850. Having studied art in the Slade School, London, and in Paris, Munich and Heidelberg, he turned to portraiture. Among his earliest paintings to achieve distinction was a portrait of his father-in-law, Prof. Thomas Henry Huxley. Collier married successively two of Huxley's daughters. His first wife was Marian Huxley and after her death in 1889, he married her younger sister, Ethel Gladys.

A bitter foe to modern art, Collier could not

tolerate deviations from the classical traditions. He called cubistic painting "the dirtiest thing that has ever invaded the fair field of art," and pleaded for a "back-to-nature" movement in art similar to that of the Pre-Raphaelites.

Collier's portraits were much in demand. He was virtually a "vogue" in England, which was perhaps due to his ability to turn out portraits as the public liked them, "spick and span and without a blemish." However, he was not merely an illustrator, for each year the Royal Academy accepted and lauded his work. His success as a master of public taste was also aided by his ability to select topics that would appeal to the public. In defense of his painting he once wrote:

"There is no reason in the nature of things why a picture which tells a story or which appeals to the emotions should be less artistic than the unemotional forms of art, and, to the ordinary man, it is certainly much more interesting. The greatest artists have never neglected the appeal to the ordinary man."

Nazis and Art

Homer Saint-Gaudens, on his annual tour of Europe for the selection of paintings for the 1934 Carnegie International, writes to the New York Sun from Berlin that German painting "has not as yet been affected by the Nazi revolution."

"My impression," says Mr. Saint-Gaudens, "is that the Nazi government up to this time has been too busy with other problems to get around to art. I find German art getting a little more gracious, very introspective and more objective than in previous years, but I do not believe this had anything to do with the revolution."

The German paintings selected by Mr. Saint-Gaudens will include works by Nazi as well as non-Nazi painters. In this regard he said: "We insist that we, rather than the authorities of the exhibiting countries, shall retain control of the exhibition. The Nazi authorities fully understand that."

'Doubling in Brass'

How does one review one's own one-man show?

This difficult problem was met and solved by Kenneth Callahan, critic of the *Seattle Town Crier*, on the occasion of his exhibition of oils and temperas at the Seattle Art Museum. But before arriving at the answer he went through much mental anguish. First he tried being "downright frank and impersonal" and wrote: "The exhibition is excellent." Not satisfied, Mr Callahan attempted an attitude of impersonal and awful modesty: "Mr. Callahan's exhibition of dismal oils and temperas at the museum give an excellent idea of how artists should not paint."

Realizing "that this was what many of my artist confreres really think and that it wouldn't do to encourage them," the bedeviled critic started again in "diplomatic" vein: "In part it is an excellent show, and, in part, bad. There are some good canvases, such as this and that, and some poor ones, such as this and that." Failing again, Mr. Callahan tried being "just frank and telling them how good I am," in this manner: "There have been some good painters in the past—Giotto wasn't bad for his day, but he didn't know form; Rubens was pretty good at getting form, and his groups were fair; Rembrandt was good in portrait, it is true, but a truly great genius has appeared on the local horizon, who combines the genius of all the old masters. It is Mr. Callahan."

Then coming to the conclusion that he was "going too far," the exhausted artist-critic burned the mid-night oil and found the "perfect answer," as follows: "Exhibiting this month at the Seattle Art Museum is Kenneth Callahan, Seattle painter, in a one-man show, including oils and temperas!"

"Bow-Wow!"—and Art

A stray dog, romping about his studio, was the means of causing Jay Elmont, California author and lecturer, to find a rare and costly vase of the Ming period. The dog overturned and broke a statue of a Buddha, bringing to light the vase which had been concealed within.

During a period of ten years spent in philosophical research in China, Mr. Elmont collected a number of art objects. The statue had been given to him by an abbot of a monastery, near Ichang. The vase it yielded has been attributed by experts to the Ming period, specifically to the reign of the Emperor Ch'eng Hwa (1465-1488). It is about 11 inches high, dull brown in color and sculptured with small round fruit and branches with two doves at either side of the neck. According to the *Honolulu Star-Bulletin*, Mr. Elmont believes it to be one of a pair, the other of which is in Honolulu. It has been evaluated at \$22,000.

The newspaper dispatch failed to state how the dog was rewarded for his find.

Seyffert's "Owen Young"

Leopold Seyffert, eminent American portrait painter, is exhibiting his recently completed portrait of Owen D. Young at the Fifth Avenue Branch of the Grand Central Art Galleries, New York, until May 12. This portrait was especially painted for the Radio Corporation of America and will be installed in its offices in the R. C. A. Building in Radio City.

Friends of Mr. Young have pronounced the canvas an excellent likeness, and artists who have seen it consider it one of Seyffert's best efforts.

A Dated Kwan Yin Upsets Chinese Experts



At Right—
Kwan Yin, a Dated Chinese
Wood Figure, 13th
Century.



Above—
Inscription on Block Re-
moved from back of Chinese
Wood Figure

Courtesy of Metropolitan
Museum of Art.

The hollow interior of a thirteenth century Chinese wood statue, just acquired by the Metropolitan Museum, has yielded data of disturbing importance to scholars of Chinese art. Tall and graceful, the statue is a representation of the great Indian bodhisattva Avalokitesvara, called by the Chinese Kwan Yin. It came to the Metropolitan Museum through the co-operation of the Ralph M. Chait Galleries.

Aside from its undoubted beauty and aesthetic qualities, the figure is of particular value to the history of Chinese art because it is dated. So far, points out Alan Priest, the museum's curator of Far Eastern art, there are only four known dated wood figures of any importance, and in many ways this is the most important of the four. The discovery was due to a clever piece of detective work by Mr. Priest, who before its purchase made a thorough examination of the statue. Working on the knowledge that many Eastern statues are hollow, he removed two small blocks set in the back, and on the inside of one found the dated inscription.

Neither block showed any signs of being tampered with, while the chamber beyond contained various votive offerings—raw silk, various grains and seeds, bits of silk in five colors (symbolizing the vitals of the deity), incense sticks and semi-precious stones, undisturbed since being sealed up 650 years ago. Therefore, writes Mr. Priest in the museum's *Bulletin*, there is no reason to suppose that the inscription is not what it purports to be. Translated it reads: "The great Yüan State, Chih Yüan period, 19th year, 4th month, 20th day." This coincides with May 28, 1282.

This date plays havoc with the previous

attributions of the experts, and at the same time helps in fixing the proper chronology of many other dated Kwan Yins. The curator, now in the Orient, states that the statue holds its place as the earliest securely dated figure yet found and adds: "At this stage in the study of Chinese wood sculpture any dated figure is of great importance, but the figure just acquired by the Metropolitan Museum is important for another reason: the date is unexpected and very upsetting because, left to theory, the best critics would say that the figure was a superb example of what is too often called the 'Ming Renaissance' or else actually of the T'ang dynasty. No one would have thought of calling it late Sung or early Yüan, and one may imagine the hundreds of Kwan Yins all over the world that have been placidly sitting behind eighth-and-ninth-century labels thrown into a panic and scampering for safety and, on the other hand, an even larger number of Kwan Yins that have languished under the stigma of Ming attributions holding up their heads again and trying not to hurry as they attain the happier fields of Sung. The current theory—that from early T'ang to Yüan the gods simply stopped pouting and gradually began to grin, that they slowly went on getting more and more relaxed and fatter and fatter and fatter until the Yüan dynasty broke the continuity, and that the T'ang style was not revived until the Ming dynasty, and then very badly—receives with these words its death blow."

The deity represented has many variations and this version is one which emphasizes the Indian tradition. In the museum's figure the bodily structure is understood and stressed, and the face austere and unsmiling.

A Gallery Weaves Skeins of a Season Lie Heads Academy



"Old Tom," by Bertha Herbert Potter.

A group of younger American artists are being given a retrospective show at the Morton Galleries in New York during May. Some of the group have held one-man shows at these galleries through the past season, and samples of their work, selected from these previous showings, have been gathered into this exhibition as a review of the season's activities.

Bertha Herbert Potter, who is gaining a reputation for her portrayals of negro folk and whose study of "Uncle Tom" is pictured above, is included, along with Doris Rosenthal, whose recent show of Mexican subjects won favorable criticism. Water colors by Joseph Hauser, fantastic abstractions by Oliver Chaffee, whose show just closed at the Morton Galleries, and the work of Edmund G. Jacobson are to be commented upon. Also outstanding is the print "Bread Line," by Alex. R. Stavenitz, which has been sold to the New York Public Library and which is to be included in the print

exhibition of the Chicago World's Fair in June.

Other artists represented are Eugene Fitch, Arthur D. Young, Charles Martin, D. V. Ashton, Beatrice Cuming, Werner Drewes, Hilton Leech, Josef Lenhard, Roderick Mead, Clarence Shearn and Frank Wallis.

A "Salon American"

Francis Henry Richardson, landscape and portrait painter, died at his home in Ipswich, Mass., on April 18 at the age of 74. His work has been exhibited in many European capitals.

Mr. Richardson studied in Boston under William M. Hunt and in Paris at the Julian Academy, under Boulanger, Lefebvre, Laurens and Benjamin Constant. He exhibited paintings at the Paris Salons from 1888 to 1900, one of his works in 1899 winning honorable mention.

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Jonas Lie has been elected president of the National Academy of Design, succeeding Harry W. Watrous.

Renomination was offered to Mr. Watrous, whose one year term furnishes one of the brightest chapters in the Academy's recent history, but he declined. During his brief presidency, Mr. Watrous brought about numerous much needed innovations in the institution. Under his guidance the 106th annual exhibition, just closed, became one of the most successful of the time honored series. It gave a comprehensive and fair cross section of contemporary American art, recorded five times more sales than the last annual, and achieved a better reception from hostile critics. Also during the Watrous administration the galleries of the Fine Arts Building were renovated and modernized and a more friendly alliance was made with the art press. Now in his 76th year, Mr. Watrous has given his time and energy long and devotedly to the interests of the Academy.

The other new officers are: Hobart Nichols, first vice president; Edward McCartan, second vice-president; Charles C. Curran, corresponding secretary; Albert P. Lucas, assistant corresponding secretary; Charles S. Chapman, recording secretary; Henry Prellwitz, treasurer; F. Ballard Williams, assistant treasurer. New members of the council are Eugene Savage, Gifford Beal, John Taylor Arms, George Elmer Browne, F. Luis Mora and Henry R. Rittenberg. A new committee composed of former presidents of the academy, whose function will be purely advisory, was created. On it, besides Mr. Watrous, are Frederick Dielman, Edwin H. Blashfield and Cass Gilbert.

Mr. Lie has made a splendid record not only as an artist but also as the painter member of the Municipal Art Commission of New York. He is represented in many American museums and is the recipient of numerous important prizes and medals.

"A Plague—"

[Continued from page 4]

P. Mrs. Force was named national chairman of the project for New York." He hypocritically adds, "The Art Digest takes no sides. It neither condemns Mrs. Force nor the possible future Leonardo da Vinci who, not having been recognized, hates her."

WHEREAS he concludes: "The Art Digest is afraid that when the showdown comes the Government will be found cheated through the employment of artists who are 'unrecognized' because they are unworthy."

RESOLVED, that Mr. Peyton Boswell reveals himself as an enemy of the interests of artists, who even begrudges them the very meagre economic provision of the C. W. A.

RESOLVED, that he distorts, mistakes and slanders the creators of art as vandals who would destroy art works.

RESOLVED, that he misrepresents facts by crediting the existence of C. W. A. to certain private individuals who interjected themselves between the Government and the artists. It was only due to the insistent demands of the artists that the Government yielded by making very limited provisions for them under the C. W. A.

RESOLVED, that the editor of The Art Digest is only concerned with the profits, power and prestige of his paying advertisers whose interests this editor slavishly serves and all those who live by the labor of the artist.

RESOLVED, that we go on record demanding that the C. W. A. and the P. W. A. P. be continued for the benefit of art, artists and the American people.

RESOLVED, that the sense of this meeting be to condemn the editor of The Art Digest for his disgraceful and insidious attack upon artists. The ARTISTS' COMMITTEE OF ACTION for The Municipal Art Gallery and Center votes unanimously to boycott The Art Digest and calls upon all other artists to support this measure.

The Art Digest, good-humoredly, says to Merle Armitage and to the anonymous members of the committee:

"A Plague on Both Your Houses!"

A Dealer's Death

One of the world's greatest art dealers is dead, Nathan Wildenstein, a leading authority on eighteenth century French art, and head of Wildenstein et Cie, in Paris. He passed away on April 24 at the age of 82. In 1903 he participated in the firm of Gimpel & Wildenstein, which opened galleries in New York. This firm continued until 1917, after having supplied American museums and American collectors with some of their most precious possessions in old French art. In 1924 he withdrew from official interest, leaving Mr. Felix Wildenstein in sole charge of the New York Galleries.

Mr. Wildenstein was born in Strasbourg but lived most of his life in Paris. He started his career as an art dealer and connoisseur about sixty years ago. He was among the first dealers to buy and sell entire collections of paintings and other objects of art as units.

Although he never visited the United States because he disliked travel, he had a large clientele here which included Henry Clay Frick, E. J. Berwind, Jules S. Bache and William Randolph Hearst. He also helped to build up some of the best private collections in Europe, especially that of the French house of Rothschild, whose adviser in art matters he was. Among the paintings he sold to Americans were Fragonard's "Le Billet Doux" to Jules Bache, twenty-five years after it had brought \$95,000 at a public sale in France; Velasquez' "Christ and the Disciples" in the Altman collection which now hangs at the Metropolitan Museum and Chardin's "La Serinette" and "Portrait of Madame d'Haussonville" by Ingres to Mr. Frick.

In recognition of his work in behalf of French art and artists Mr. Wildenstein was made an officer of the Legion of Honor several years ago. His son Georges also is noted as an art authority and has written extensively on the subject. He is editor of the Revue des Beaux Arts and the Gazette des Beaux Arts and will now succeed his father as head of the Paris firm.

Denied Anchorage

The protest by Admiral Hugh Rodman, retired, that the painting "The Fleet's In" is an "unwarranted insult to the enlisted personnel of our navy, is utterly without foundation in fact, and evidently originated in the sordid, depraved imagination of some one who has no conception of actual conditions in our service," caused the canvas to be withdrawn from the exhibition of the P. W. A. P. now at the Corcoran Gallery in Washington.

The painting, which depicts a group of drunken sailors ashore with a number of girls, is the work of Paul Cadmus, a New York C. W. A. artist. Secretary Swanson, who had the picture removed, said that it showed "all the derelictions of the navy and none of its virtues," and while "right artistic" was "not true to the navy."

"Not artistic," contradicted Mr. Cadmus, "but absolutely true."

Westbrook Pegler, columnist, said in the New York *World-Telegram*: "If you hire a jobless writer to be your press agent he writes beautiful things about you or your show, regardless of his honest opinion. No journalist working for the government would turn out a page of copy as candid as Mr. Cadmus' picture of the sailors in New York. . . . From 9:30 A. M. to 4 P. M., by the office clock, he would think the New Deal was swell."

Toronto Acquires John's Marquesa Casati



"The Marquesa Casati," by Augustus John.

The Marquesa Casati, noted Spanish beauty, feminine nature of the subject. Goya and has inspired the brush of numerous painters of the French, Italian, English and Spanish schools. She has been modelled by Epstein, painted by Matisse, Picasso, Zuloaga. The latest of these portraits, now hanging in the permanent collection of the Art Gallery of Toronto, reveals how one of the most versatile and brilliant character interpreters among the English painters, Augustus John, reacted to the glory of her red-gold hair and the deep magic of dark Spanish eyes. Of the different interpretations, that of John is "not the least remarkable and striking," to quote the gallery's *Bulletin*.

Here in this portrait, says that writer, "two personalities 'click' in almost perfect accord, John's romantic gipsy blood and the eternal

the Duchess of Alba—Romney and Lady Hamilton—Leonardo and Mona Lisa—and other portraits in the history of art have this magical touch of something more than technical and documentary evidence. The result is a perfect work of art, born of understanding of the personality of both artist and subject. In the case of this particular canvas, one wonders which is the dominating character; both John and his beautiful subject retain with dignity their respective claims to observation and enjoyment."

This portrait adds a note of gay contrast to the other Augustus John in the Toronto institution, "Lady in Black," with its grey, blue and black color scheme. It is a fit complement to Toronto's collection of British art.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department.]

More Bali Pictures by Sterne

Maurice Sterne's visit to Bali many years ago is revived in his group of studies being shown at the Milch Galleries until May 5. They have never before been exhibited. "They have a directness and spontaneity that carries conviction," wrote Henry McBride in the *Sun*. "Many present individual types that for one reason or another appealed to the artist, others are crowded with figures, wrought into compactly integrated designs that present the life of the East, its bizarre color and sun-tanned forms, with quiet authority. The unconscious grace and sculpturesque quality of these semi-nude figures, where such nudity is the rule and not a matter of undressing to fit into some artistic fancy, is particularly noteworthy."

The perfect naturalness and the veracity with which he depicts his nominally romantic models is the essence of Sterne's art, according to Royal Cortissoz of the *Herald Tribune*. "This artist sees them as they are, gets their character and motions, brings the Balinese scene before us as, we feel, it must actually be. This is one way of saying that his work has a compelling sincerity, where in other hands it might so easily have become fictitious and unfortunately 'artistic.' Maurice Sterne is an artist not with malice aforethought but because he cannot help himself. He is an artist, too, with a firm grip upon form and with power in the representation of it. How admirably he models and draws a figure, simply but with no implication of structure omitted."

Margaret Breuning of the *Post*: "The chromatic violence which characterizes many paintings of Bali by other artists is not found in the latent richness of the color of these canvases. Moreover, there is a fine perception of the inner quality of the people and their environment which does not expend itself on description of exotic costume and scenery but

penetrates those hidden springs of being which nourish and enrich the life of any people."

Critics Disapprove of Benton

Neither Royal Cortissoz of the *Herald Tribune* nor Henry McBride of the *Sun* was especially pleased with Thomas Benton's exhibition at the Fernald Galleries. McBride termed him a "caricaturist" who pleases the "very vulgar" and suggested that he take a tip from the Dutch masters who "were human first and vulgar secondarily."

"If one paints what is known as 'low life' one must do it with an insight and an authority that makes it acceptable to those who are not 'low,'" said McBride. "Mr. Benton is a caricaturist and he paints vividly but without any reliance upon finesse. The drawing is rough and unsensitive, the color is crude, and the wit is the kind that passes, possibly, in a logging camp but is not apt to have success elsewhere."

Cortissoz also commented on Benton's drawing: "He rouses interest through the vivacity and raciness with which he delineates American types. Then he tempers interest by mannerisms which thrust themselves unattractively into the foreground. A hand is elongated unnecessarily. Contours everywhere are defined with arbitrary undulations. This artist leaves the impression of one who proposes to affirm his individuality by main strength. The result is an air as of something ephemeral."

Edward Alden Jewell of the *Times* was Mr. Benton's only champion. In addition to the "delightful paintings" he said the "drawings emphasize the artist's accomplished draftsmanship, his wide range of observation, his fund of humor—always original and always American."

Soudeikin's American Pictures

Soudeikin's showing at the Symons Gallery was to Margaret Breuning of the *Post* "an unusual exhibition," affording "a unique transcription of America in Russian idiom. The vehemence, the sharp color contrasts, the curious mingling of subjective impressions and objective facts that we became familiar with in the post-war invasion of Russian artists are recalled by these paintings, particularly in the landscapes and rural scenes."

"It is America recognizable, unmistakable, yet freshly interpreted from a point of view quite remote from the ordinary one. Like any creative artist, Soudeikin has put much of himself into his transcription which gives a flavor that is provocative and stimulating."

Although Henry McBride of the *Sun* compared his "same impulse to make strong statements upon insufficient experience" with Thomas Benton's "difficulty," he still had some warm sympathy to offer Soudeikin. Even though his new paintings achieved in America "are a shade overemphasized," in McBride's opinion, "the swing of the brush has the impulse that was gained on other subjects, but somehow the farmer people that are portrayed seem slightly foreign as yet. The sense of the setting that was gained in work for the theatre still holds, however, and all the groups are framed in snugly—but, unlike actors in a theatre, they do not perform. Foreignness, of course, wears off, and if Mr. Soudeikin lives the rural life with us a while longer he must inevitably gain in the expression of it, for he already has skill and many graces. Even now he is more secure in his American folklore than in American portraiture."

Royal Cortissoz of the *Herald Tribune* was more interested in his drawings, for in his paintings "he is too often heavyhanded, turgid, so that his farm scenes and his figure subjects lose a good deal of their proper effect. He is a man of ability, of innate strength, whose art needs to be made more sensitive, more delicate."

Jay Connaway and the Sea

Jay Connaway, in his exhibition of marine paintings at the Macbeth Gallery, proved to Henry McBride of the *Sun* that his seascapes are better "than he has ever shown before." McBride wrote: "He seems to know just how to manage the surf that beats in on the Monhegan shore and how to resolve the mists of the breaking waves into perfect harmony with the skies. There is not yet the thunderous drama that the late 'W. H.' accustomed us to, but there is such seductive melody that we almost forget about drama, and another hopeful sign is that our artist is doing something more to his foregrounds than just putting in rocks. The 'shorter, longer, yellow grass, alas!' that fringes certain shores gives you a different idea of the sea when you peer at the water through it; and the snow-covered shore houses in some of the admirable new pictures reduce the ocean to the role of playing just a part in the scheme of things. Which is just as well."

"These are painted with the artist's accustomed breadth and ease and with an increasingly resolute comprehension of the theme," commented Carlyle Burrows of the *Herald Tribune*. . . . "Not all, however, avoid the pitfalls of superficiality, and sometimes, as in painting the smooth waters of the cove at evening, his work seems lacking in depth. One notes a close feeling for Winslow Homer in certain of Mr. Connaway's recent subjects. One of these, 'The Warning Bell,' shows with interest a budding development of human interest along the master's familiar lines."

French Influence in Abrams

Lucien Abrams, a Texas artist who lived in France for eighteen years and now works in Old Lyme, Conn., gave a retrospective exhibition at the Durand-Ruel Galleries. French influences, of course, were noticed in his work by the critics and they did not fail to comment on this angle, while at the same time considering his own merits. The *Times* remarked: "His work is uniformly French in



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feeling and at times more specifically relates to well-known nineteenth-century artists, among them Gauguin, Renoir and Bonnard. Yet influences, of whatever sort, are harmoniously weaved into a style that is nicely sustained."

Carlyle Burrows of the *Herald Tribune* made note: "Abrams generally uses soft greens and reds and sketches in his compositions with combined subtlety and vigor, the resultant effect being, however, decorative rather than realistic." Henry McBride of the *Sun*: "Abrams does not conceal his admiration for the French impressionists, but while borrowing discreetly from their palette, he has tightened up his handling a bit, as perhaps was inevitable of one who dwells in the art colony of Lyme, Connecticut. Too much abandon there would likely be frowned upon."

• • •

Miss Berresford's Transmogrification

The critics noticed the marked change that appeared in Virginia Berresford's new work at the Montross Gallery. She has departed so radically from her former style in the space of a year that Howard Devree of the *Times* remarked: "The change and development are all the more notable since each aspect of her work is by itself so distinctive. The most striking feature in common—at first glance it seems almost the only thing—is a determined simplification, a high degree of restraint which is yet strongly imbued with emotion."

Any artist who changes so abruptly, in the opinion of Carlyle Burrows of the *Herald Tribune*, is either temperamental or merely uncertain. "The latter term seems to apply to Miss Berresford," continued Burrows. "Different from her familiar delicate and carefully composed and painted seascapes these are often curiously determined in their vigor. In general the altered habit fits less becomingly than the former, more meticulous way of painting."

Margaret Breuning of the *Post* liked this drastic change. She noticed that the artist revealed "an interest in dramatic aspects of nature that seem quite removed from the formal arrangements of her previous still lifes and landscapes. She has, happily, discovered a technical idiom to support her newer phase of interest; greater fluidity of line, greater variety of direction and movement."

• • •

First Show at a New Gallery

Kasimir and Wanda Korybut are the first exhibitors at a new gallery, the Artist's Bureau, at 63 Washington Square South.

Mr. Korybut's oil appeared to Howard Devree of the *Times* to be "strongly Polish in character (although the artist is Russian) decorative and high in color." Mrs. Korybut's black-and-whites were "strikingly finished and somewhat illustrative."

Carlyle Burrows of the *Herald Tribune* found Mrs. Korybut's work "more convincing. Her style in several of her drawings and 'ink paintings' which are often very meticulous in regard to detail and have resemblance to traditional German or Russian woodcuts, is more accomplished than that of her colleague."

From Hitler-Land to "the American Scene"



"Bavarian House," by Karl Zerbe.

The Marie Sterner Galleries, New York, are presenting the paintings of Karl Zerbe, contemporary German artist, until May 15. Originally from Munich, Zerbe now lives in Cambridge, Mass., where he is concentrating on the American scene.

Although he is represented in almost every important German museum, this is Zerbe's first exhibition in America. The appeal of his work

lies in his subtle execution of blurred tones of green and the subdued refinement of his color with which he translates his impressions of scenes. Some of his earlier works reveal a leaning towards harsh realism, which is missing in his later paintings. Diffused and vague, these recent canvases disclose his keen interest in developing hidden values descriptive of his transitory moods.

Two Artists Are Compared

Armand Wargny and Lars Hoftrup have much in common in their painting, according to the critics in their reviews of the joint exhibition of landscapes which finished the season at the Fifteen Gallery.

Carlyle Burrows of the *Herald Tribune* found them "essentially sympathetic in their points of view. Both deal with landscapes and paint them with vigor, showing a relish for subtle color."

"Hoftrup's work is a trifle more rugged, more intent on structure," in the opinion of Henry McBride, of the *Sun*, "while Wargny is inclined to rest content if his dream is tellingly suggested."

Howard Devree of the *Times* agreed with McBride, saying: "Hoftrup is clearer in design and fundamental purpose, with a certain rugged architectural strength." Wargny's oils he felt present too frequently "a spotty confused effect which at times attains a stained glass decorativeness and at times almost impenetrable confusion."

Noting a lyric quality and terming them "poets in paint" and "painters' painters as well," Helen Appleton Read in the Brooklyn Eagle commented on Mr. Wargny's "personal and somewhat confused technique which seems

at first to be an obstacle in the expression of his idea." She explained it by saying "after closer study it is seen to be an inevitable and integral part of his conception. Mr. Wargny paints moods of nature; there is seldom any effort at realism. His confused interlacings of color notes and the piled on pigment produces a cool, shimmering effect as if dawn or moonlight were seen through the branches of some remote and secret wood interior."

In her opinion "Mr. Hoftrup gives fresh evidence of his ability to discipline his delight in color and light in solidly conceived designs. His compositions are increasingly more direct and simple; the clear-cut geometric shapes of farm houses, white against dark November skies, is the theme of several of the canvases included in the present exhibition."

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Pittman Praised for Not Being Burchfield



"Thawing Snow," by Hobson Pittman.

Hobson Pittman, who is showing his water colors at the galleries of "An American Group" in the Barbizon-Plaza Hotel in New York until May 5, is interested in the interiors of old houses, street scenes and arrangements of furniture. He loves the disposition of these old rooms, and in his open manner he captures this spirit so well that life flows through them. Without cluttering his rooms with unnecessary detail, he uses the bareness of the floor and the walls to assist him in composition.

By looking at the world with his own eyes and by being honest enough to describe it in his own way, Pittman is developing a keen penetration and a vividness of characterization that shows in his paintings and water colors. Purity of color and firmness of contours mark his work. In addition, there is a whimsical charm about some of his rooms, such as "My Aunt's Room" and "Southern Room." Besides

his interiors there are the street scenes, for which he is better known.

The fluency and surety of his water colors, according to Margaret Breuning of the New York *Evening Post*, indicate maturity in his work. "It is gratifying to find a young painter who turns to the world about him for subject matter, yet does not go Burchfield, as so many of our water color painters seem inclined to do at present; who is able to discover an artistic language that is suited to convey his ideas and does not fall back on the banal clichés in the idiom of Picasso and Chirico.

"He is an artist who seems to be part of the thing that he paints, so that his transcription is colored by his sensitive perception of its amusing incongruities or its emotional overtones. His greater refinement in the use of color is a particular asset, although occasionally there are acid pinks and greens in juxtaposition.

A King's Prints in Auction

The collection of King Friedrich August II of Saxony furnishes some rare and important items in etching and engraving for the forthcoming sale, May 14, 15 and 16, at the Galleries of C. G. Boerner in Leipzig, Germany.

The early masters, such as the Master E. S., Schöngauer, Israhel van Meckenem, the Master of Zwolle, Frans of Brugge and Alaert Du Hamel are well represented. Fine prints by Dürer, Burgkmair, Lucas van Leyden, Altdorfer, de Barbari, Campagnola, Nanteuil and Ludwig von Siegen as well as by many Flemish and Dutch seventeenth century artists also appear.

A small but representative collection of Rembrandt etchings includes a very fine impression of "St. Jerome Reading." Outstanding in the seventeenth century engravings are an excellent proof of "La Comparison" by Janinet and the pair of "A Tea Garden—St. James Park" by Soiron after Morland, with square borders.

De Barbari's work is exemplified by an etching of "Judith" in which she is shown standing, holding the sword from which is suspended the bearded head of Holofernes. The example by van Leyden is the very rare and important etching depicting the conversion of Saul of Tarsus, following which he became a founder of the Christian church and known by the Latinized name of Paul.

Rose Lorenz Dead

Miss Rose H. Lorenz, noted authority on Chinese art and ceramics, died in New York at the age of 70 on April 16. She had been associated with the American Art Association, previous to its incorporation with the Anderson Galleries, for more than forty years.

Her career was most interesting and her rise to prominence was meteoric. From an humble position in the art gallery, seller of catalogues, Miss Lorenz ascended to a position of authority on the authenticity of art works and became virtual manager of the Association. Her ability in appraising art objects gained for her the distinction of being one of the most highly paid women in the United States. For many years she was agent for such collectors as J. P. Morgan, Henry Clay Frick and Charles A. Dana. At the end of her first twenty years service with the American Art Association, she was given a purse of \$20,000.

Miss Lorenz received the decoration of the Palm of Silver of the Order of the Crown from the late King Albert of Belgium when he visited America in 1919. This was an appreciation for her service during the war. After her retirement, five years ago, Miss Lorenz devoted herself to the preparation, in collaboration with Charles De Kay, of the memoirs of the late Thomas E. Kirby.

New York as Washington Knew It' in Sale



"New York as Washington Knew It," a Water Color Drawing by Archibald Robertson.

One of the most interesting items in the Goodwin-Kane auction of prints and paintings to be held at the American Art Association-Anderson Galleries, New York, the evenings of May 16 and 17, is the above reproduced water color drawing of "New York as Washington Knew It" by Archibald Robertson. It shows the city as it appeared in 1792-93 from across the North River. This is the original drawing from which was engraved the famous and important "New York," of which only two impressions appear to be known.

Archibald Robertson, painter, designer and etcher, was born near Aberdeen, Scotland, in 1765 and died in New York in 1835. In 1791 he came to the United States, bringing with him from his patron, the Earl of Buchan, a box made from the oak tree that sheltered William Wallace after the battle of Falkirk for presentation to George Washington. Mantle Fielding records that at the request of the Earl of Buchan, Washington sat for his portrait to Robertson. From 1792 to 1821 he practised his profession of painting, mainly in water color, in New York, and also was a teacher of drawing. He designed many large views of New York for the early engravers. Robertson was one of the founders and a director of the American Academy of Art.

Also listed in the Goodwin-Kane catalogue are numerous portraits, naval and marine subjects, landscapes, etc.; a wide assortment of prints, maps and other interesting material, with original drawings; Currier & Ives prints; a painting by Edwin White showing Washington resigning his commission; and the famous "Boston Massacre" print by Paul Revere.

Coming up for auction at the American Art Association-Anderson Galleries, the afternoon of May 17, will be a selection of garden furni-

ture made from the collections of Averell House, the Marie Sterner Galleries, the late Mrs. Benjamin Stern, and others. The items from Averell House consist of furniture and decorations for gardens and for interiors, together with sculptures, paintings and art objects collected by Karl Freund. Garden embellishments and faïences come from the well-known Stern collection, and some interesting Biedermeier furniture from Marie Sterner. A Paul Manship bronze, a marble "Aphrodite" by Gaston Lachaise, and a drawing room suite made for Napoleon indicate the wealth of the catalogue.

The beautiful furnishings contained in the residence of the late Mrs. Whitelaw Reid, 451 Madison Ave., New York City, will be sold at auction on the premises by the American Art Association-Anderson Galleries on May 2 and 3. The Whitelaw Reid house, the interior of which was especially designed by Stanford White, was built in 1884. This house with its important tapestries, notable paintings, fine Louis XV and XVI furniture and rare objets d'art, has long been an important landmark in American and international social life.

Mr. Reid, noted in the diplomatic and newspaper world, was born near Xenia, Ohio, where his first newspaper connection was the editing of the "News." In 1868 he was on the editorial staff of the New York Tribune, becoming its editor and chief proprietor in 1872. He was responsible for the introduction of the linotype and for the erection of the new Tribune Building, the forerunner of the many tall buildings which New York was soon to see. His first diplomatic appointment was that of U. S. Minister to France in 1889. In 1905 he became Ambassador to the Court of St. James, having previously represented this country as special ambassador for Queen Victoria's Jubilee and the coronation of Edward VII.

of half naked workmen silhouetted against the sky as they swing into place a gigantic steel chimney.

Honorable mentions were awarded to Howard Cook of New York for "Fiesta," to George E. Burr of Arizona for "San Gorgonia" and to Ernest D. Roth of New York for "New York from Brooklyn Heights." The exhibition will continue until June 15.

Allen Wins Lea Prize

James E. Allen of New York is the winner of the Charles M. Lea prize of \$100, awarded at the Philadelphia Print Club for the best etching in its eleventh annual salon of American etchers. The jury considered Mr. Allen's "Brazilian Builders" the finest individual creation among the 218 etchings entered by 110 artists from nineteen states. It depicts a group

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Kansas City Gets Splendid Saite Horus



Basalt Hawk. Egyptian, Saite Period, 8th to 4th Century B. C.

Since its formal opening last December the William Rockhill Nelson Gallery of Art, Kansas City, has been steadily building up its rich collections. One of the latest acquisitions is a life-size basalt hawk (Horus, god of wisdom), dating from the Saite Period (8th to 4th century B. C.) of Egypt. It is significant as a strong example of the new spirit which arose in Egypt in the 8th century under the Saïtes and which was characterized by a return to the earlier, archaic and more primitive art of the Egyptians. The great art of the 18th and 19th dynasties had waned and by the tenth century B. C., the time of the 22nd dynasty, culture was at its lowest ebb. The renaissance was centered about the city of Thebes and was marked by a strong national and patriotic fervor, as the Asiatic dominance was for a time thrown off. It was a period of excellent and realistic portraiture that has been seldom excelled in ancient art.

The sculpture turned particularly to the hardest stones, such as basalt and granite, and obtained in them the simplicity of the earlier days combined with a delicacy that was wholly new. Kansas City's hawk is one of the noblest

creations of the period. It is simple and elemental, everything reduced to essentials. There is stylization in the blockiness of the head, the sweep of the wings and tail and the entire lack of detail, such as feathers and markings. Yet every distinctive feature of the hawk is retained.

Because of its noble bearing and heroic size, the gallery officials feel that this figure must have come from the tomb of a king. The surface finish and the quality of the carving is extraordinary when one considers the hardness of the stone and the primitive tools at the command of the sculptor. Perhaps the outstanding characteristic of this figure, which was acquired through Dr. Jacob Hirsch, is its "modern" aspect.

Among the other notable additions to the Nelson Gallery to be announced lately are the following: "Sheet of Drawings" by Honore Daumier, French (1808-1879), purchased from Richard Owen; "Kwan Yin," Chinese, 13th-14th century, purchased from C. T. Loo; Seated Figure of a Lohan, pottery, Chinese, Tang Dynasty, purchased from C. T. Loo; group of Meissen porcelains, German, 1731-1750, a gift of A. S. Drey; Hellenistic Head, marble, Greek (323-146); "St. George and St. Wolfgang," a primitive German panel by the Master of the Hausbuch (ca. 1470-80), purchased from A. S. Drey; "Perfect Harmony," a painting by Jean Baptiste Pater (1695-1737), French, purchased from Wildenstein & Co.; "Coronation of the Virgin," a painting by Nardo di Cione, Italian (active 1345-1365), purchased from A. S. Drey; "Adoration of the Shepherds," a painting by Girolamo Savoldo, (1480-1548), Italian, purchased from Fearon Galleries; "The Dancing Siva," a bronze figure, Indian, 12th century, C. T. Loo.

J. F. Lewis' Gift

A group of 217 American portraits from the collection of the late John Frederick Lewis, which has been presented to the Pennsylvania Academy of Fine Arts and other institutions, is on view at the Academy until May 5.

The collection was formed by Mr. Lewis over a period of many years and indicates research and studious care in selection. Mantle Fielding, in the foreword to the catalogue of the show writes: "The history of his country and the portraits of the men who helped in its making were a never-ending source of delight to him, and his well-known love for his city and state is evidenced by the fact that many pictures in this collection were painted in Philadelphia.

"Mr. Lewis was especially interested in portraits of George Washington—many likenesses of whom he made as gifts, at different times, to various schools and libraries of the city.

"At the end of his long and useful career and after twenty-five years of devoted service to the Academy, it is very fitting that the Academy receive this collection of American portraits formed by him, which constitutes a gracious tribute to the institution so near his heart."

There are seven portraits of Washington in the collection. Four are by Rembrandt Peale, and the others are by Robert Street, C. H. Schmolze and John Trumbull. Paintings of the Washington family by Edward Savage, Laurence Washington by Joseph Badger and Rembrandt Peale and Martha Washington by John Wollaston are other items of Washingtoniana.

Conspicuous in the collection are the portraits of William Penn and his family. These have been presented to the Pennsylvania Historical Society by Mrs. Lewis. One of Penn is by Jonathan Richardson (1665-1745), who worked in London where the Quaker leader was living at the time. According to Mr. Lewis' own notations the painting is quite like the etching by H. B. Hall which is said to be after the Kneller portrait of Penn. Another portrait of the same subject is by an unknown artist and is said to be a presentment of the founder of Pennsylvania at middle age. A third one is by Michael Dahl (1656-1742), a Swedish painter, who was a rival of Kneller in painting English portraits, and also shows Penn in middle life. Two paintings by Joseph Highmore (1692-1780), English portraitist, who studied under Kneller, are of Richard and John Penn, William's sons, who with their brother Thomas succeeded as proprietors of Pennsylvania in 1718. The painting of Margaret, Penn's daughter and the wife of Thomas Freame, who was known as the "Mother of Philadelphia," was done by Sir Godfrey Kneller.

Jon Corbino Holds Show

Jon Corbino is showing a representative group of paintings, monotypes and drawings at Contemporary Arts, 41 West 54th St., New York, until May 12. Mr. Corbino was born in 1905 and studied at the Art Students' League and the Pennsylvania Academy.

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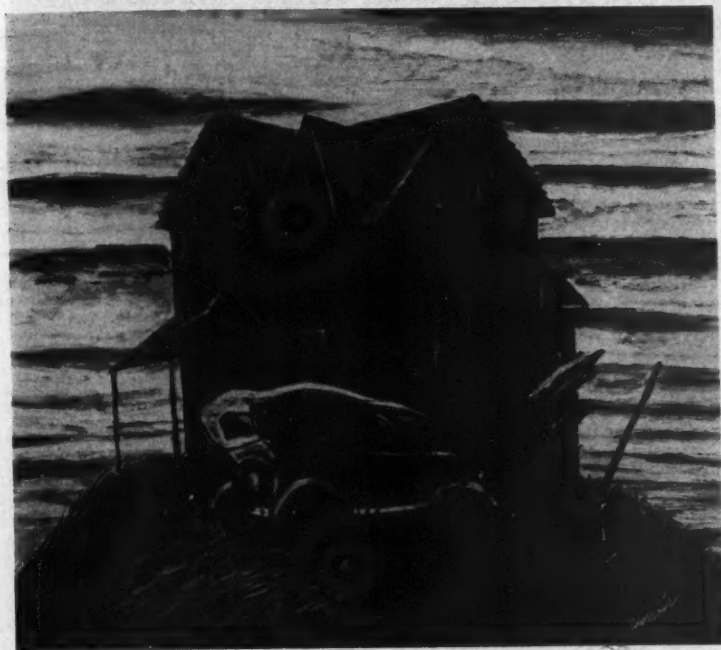
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Miss Pressoir's Stark and Ominous Art



"Sheriff's House," by Esther Pressoir.

Esther Pressoir's exhibition of paintings at the Cronyn & Lowndes Galleries in New York continues until May 5. Most of her work was done in the isolated sections of Maine, dealing with dark, foreboding shacks and farmhouses. There is an unmistakable air of dejection about these old houses. Completely governed by the artist's own personality, they stand out in melancholic starkness made even more so by the lavish use of dark and heavy pigment. Streaked and strangely lighted skies add to this forlorn and ominous air.

Besides houses, Miss Pressoir has painted portraits of two old kerosene lamps still used in isolated rural sections; one is from Rhode Island and the other is a Maine lamp. She paints a girl from Harlem with as much concentrated earnestness as she does her lamps, haystacks and lighthouses. Miss Pressoir's work reminds Howard Devree of the New York Times of T. S. Eliot's "Waste Land."

Wanted: Mistakes

The type of mind necessary in making a standard classical museum of art is not a requisite to the making of a good museum of contemporary art, pointed out Frank Jewett Mather, professor of art at Princeton University, at a symposium on modern art at the home of Mrs. Harold Irving Pratt, New York. The purpose of the meeting was to inform New Yorkers about the work of the Museum of Modern Art.

"The business of a curator or administrator of a historical art museum is to be conservative," Dr. Mather is quoted as saying by the New York Times. "He ought to bet on a certainty. His only problem is that of authenticity. He deals in a field of established reputations."

"On the contrary, the direction of a modern and contemporary museum is a sporting proposition. The business of every modern museum is to live as dangerously as possible."

"If I make many mistakes as a director of the Princeton Art Museum, my resignation

is in order. But the director of the Museum of Modern Art ought to be making mistakes all the time. It doesn't make any difference whether it is a mistake or not, so long as it represents his own artist's enthusiasm for the modern thing. Nobody can tell him at the time, of course, that it is a mistake."

Dr. Isaac Kloomok wrote: "The house that forces its way through Esther Pressoir's head becomes remoulded into a new character, in the image of the painter's personality, ideological reminiscences, emotional intimacies of her imaginative brain. . . . Color also has for her psychological values, hence the happiness in the domestic relationships within her canvas—extravagant, also austere, almost ascetic; lavish, and also sparing almost to bareness—but never nonchalant. Her humor and mood are evocative and always communicate themselves through a true painter's medium. With late, modern disdain for 'beauty' and 'greatness' she plays with trivial things, gaining freedom to busy herself with her pictorial business."

is in order. But the director of the Museum of Modern Art ought to be making mistakes all the time. It doesn't make any difference whether it is a mistake or not, so long as it represents his own artist's enthusiasm for the modern thing. Nobody can tell him at the time, of course, that it is a mistake."

Eight Awards for Pitz

Henry C. Pitz, who is in charge of the new course in pictorial expression at the Pennsylvania Museum School of Art, has just been awarded the Alumni Medal for the most outstanding work in the annual exhibition. This is the eighth award Mr. Pitz has received in the last three years. An idea of his versatility may be had from the fact that these awards have been given for work in three media—water color, etching and lithography.

Mr. Pitz has recently held successful exhibitions at the Ferargil Galleries, New York, and the Art Club, Washington. His prints are in the permanent collections of the Los Angeles Museum, the Library of Congress and the New York Public Library.

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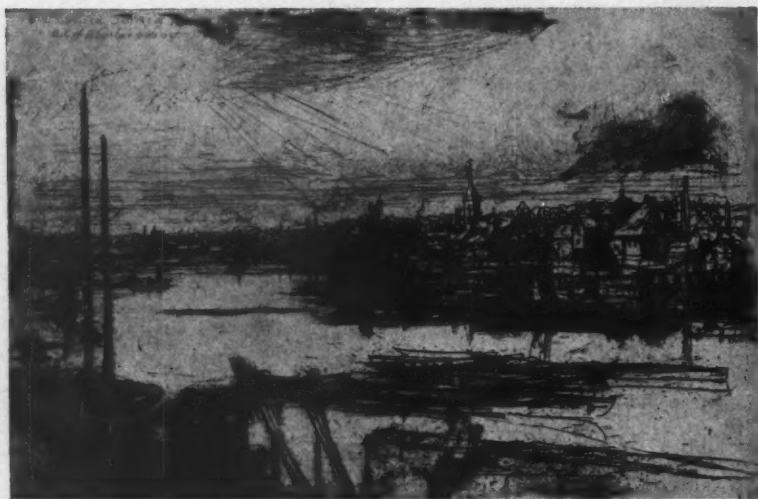
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How Those Brothers-in-Law, Haden and Whistler, Could Hate!



"Battersea Reach," by Seymour Haden.

The mutual dislike existing between Whistler and his brother-in-law, Sir Francis Seymour Haden, was probably the most successful of the American's striking achievements in "the gentle art of making enemies." A comparison of these two great artists, whose association makes some of the liveliest reading in art history, is contained in *Fine Prints*, which, under the directorship of J. H. Bender, has become one of the most interesting of present day art brochures. It is Mr. Bender's belief that Haden, through whose efforts etching regained the place among the fine arts from which it had been slipping since the time of Rembrandt, contributed more to the appreciation of fine prints than did his more famous "in-law." Mr. Bender:

Whistler and Haden both had bad dispositions, the main difference being that Whistler was born with his and Haden's was cultivated.

The Gods of War must have been on the job when Francis Seymour Haden married Jimmy Whistler's half-sister. Haden, the older of the two by sixteen years, was often inso-

lent, always domineering. Whistler was egotistical, pugnacious and sarcastic. Haden exhibited to the world every disgusting and irritating quality in the English system of aristocracy, while Whistler paraded up and down Europe a living example of all that is offensive and obnoxious in the American character.

There is no reason to doubt Haden's boast that he kicked his brother-in-law downstairs, or, for that matter, to doubt Whistler when he declared Haden lied—that he was the one who did the kicking and that Haden fell downstairs. The facts of the case are that both men went through life with chips on their shoulders, daring the world to knock them off.

Without attempting to compare their art—they were both great artists—I want to call attention to one outstanding difference between them. Whistler was supremely selfish. He cared nothing for art except as it furthered his own self-centered desires. Haden, on the other hand, looked at art from an altruistic angle. His greatest pleasure came not from

what his successes brought him, but from the opportunity it gave him to increase the appreciation of fine prints among cultured people. I seriously doubt whether Whistler would have lived to see his etchings praised by critics and sought after by collectors had it not been for the many years that Seymour Haden devoted to stimulating interest and appreciation of fine prints, which in no small measure contributed to the recognition of etchings as works of art.

Many of Seymour Haden's faults can be overlooked in the light of the great amount of good that he accomplished in his long life. He was born in West London in 1818, the son of a successful surgeon, and educated at University College, London, to follow the profession of his father . . .

Just what decided him, at the age of forty, to take up etching we never will know. It is generally thought that the close attention he gave to his medical practice for many years had undermined his health and that he took up etching in order to spend more time out of doors. I am inclined to think that Whistler's arrival from France had much more to do with it than Haden would care to admit. It was contrary to his nature to acknowledge that anyone could do anything better than he. I think he took up etching to "show up" his egotistical brother-in-law.

One of the traits of Seymour Haden's art that is hard to understand is how he could have been so intensely interested in the human body from a surgical standpoint and so little interested from an art standpoint. This lack of interest in the human body from an art standpoint can not be attributed to early training. Haden was a devout student of Rembrandt. He owned a number of fine etchings by the master and never let an opportunity pass to study his prints. Haden felt that more could be learned by studying the works of great masters than by attending an art school, and so expressed himself on numerous occasions.

How he acquired the technical skill to execute these beautiful plates without previous experience or practice is one of the unsolved riddles of the art world. No one before was ever able to do work of equal quality with so little manual training.

The landscape of idyllic character appealed to him. Nature in sunshine and peace and not impatient of human interference; the repose of slowly winding streams, flowing in mirror-like stillness across the fields, or winding sleepily through the woods to lose themselves in marshy lowlands. Few etchers have equaled him in his chosen field . . .

As time went on Haden gradually gave up his surgical practice and devoted more time to art. In 1880 he organized the Society of Painter-Etchers and became its first president, an office he held for thirty years, or until his death in 1910 . . . As soon as Haden had his society on its feet he began to look around for new places to expend his boundless energy. America was not print conscious. Its art lovers had not responded to the revival of etching in England. So Haden planned an extensive lecture tour to include the larger cities of America. This was in 1882. But perhaps the less said about this venture the better.

Seymour Haden was born a Tory aristocrat and remained one to the end of his life. He

[Continued on page 23]



"Sunset in Ireland," Seymour Haden.

The Lost Mezzotint

A plea for the revival of the mezzotint, a branch of engraving in which Great Britain is universally acknowledged to have excelled, rings through Frank Rutter's criticism of the exhibition of the Royal Society of Painter-Etchers in London. Writing in the London Sunday Times, Mr. Rutter drew attention to the fact that one solitary exhibit—H. Macbeth-Raeburn's "John Shattock, after Ben Marshall"—was present to carry on the tradition of this beautiful but almost lost art. The science of color photography has evidently dealt it a terrific blow. Mr. Rutter:

Little more than a century ago the British mezzotint was honoured and dearly cherished by art-lovers all over the world: it was a national asset, adding to our prestige abroad, and bringing to this country wealth as well as glory. Speaking in the House of Lords in 1803, the Earl of Suffolk stated that the revenue from British prints exported abroad at one time exceeded £200,000 a year.

To-day the art of the Engraver-Interpreter is a dying industry, owing to the wonderful imitative science of three-colour photography. Instead of exporting our own mezzotints and colour-prints, we import mechanically produced colour-prints from the Continent, and these—however quickly their aniline colours may fade—seem to satisfy the buying public. It is a very great pity, and there must be many people who, would wish to keep this peculiarly British art alive. For the mezzotint, plain or coloured, has a distinctive charm and quality of its own, which no other method of engraving can give, and further affords a vehicle for not only the finest kind of craftsmanship but also the expression of the personality of the engraver.

With all respect to the other exhibits at the Painter-Etchers, it will surely be admitted that Mr. Macbeth-Raeburn's mezzotint has a decorative splendour and dignity of a kind that it is impossible to attain in the very best etching or drypoint. Mezzotints of this size and calibre are eminently suitable for the walls of stately apartments, in which the ordinary etching would appear lost or incongruous. I do not think the supreme decorative value of the mezzotint can be disputed, and the neglect of interpretative-mezzotints is probably due, not to any lack of appreciation of its decorative virtues, but to the curiously wrong-headed ideas prevalent as to what constitutes "originality."

Also at the Painter-Etchers is an aquatint and etching by Mr. H. Macbeth-Raeburn, R. A., of "Camogli, Italy." Is anybody prepared to maintain that this is "better" than his "John Shattock," because the first is inspired by nature and the second by another artist's work? They are different, of course, but each exhibit has its own virtues and its own beauty. The only people likely to condemn the mezzotint for want of "originality" are those who would be the first to defend Van Gogh for having painted his "Prison Yard" after Doré's black-and-white illustration.

Surely we can all recognise that the important thing about any work of art is not its point of departure but the final result. There is no need to labour the point. Every great

Among the Print Makers

Individual Arrangement Marks Latham Art



"Artist Interior," by Barbara Latham.

Barbara Latham is showing a group of prints and water colors at the Weyhe Gallery in New York until May 12. Mexico has proved to be a fruitful source for material and most of her subjects deal with various Mexican types, brilliant flower arrangements and landscapes. Miss Latham works her water colors in a peculiar style, using an almost dry brush filled with pure color. The effect gained is almost like fresco painting, having the same qualities and vigor as wet pigment on plaster.

It is noticeable that Miss Latham has gained much from the work of Howard Cook, both in subject matter and technic. There is the same firm building up of planes into a massive head study, and the same strong sculptural structure. However, her method of brushing in water color is individual and has resulted in

several interesting studies of the dark-skinned natives of Mexico. Her work reveals a mind that is always aware of the value of arrangement,—a wheel barrow patterned on a slope, an odd angle of a window, or a strongly lighted bit of a Mexican kitchen.

One of the most outstanding portraits is the water color of Howard Cook, who was awarded a second Guggenheim scholarship this year, and who also posed for "Artist Interior," reproduced above. The girl looking in the mirror is a self portrait of the artist. Like many of the younger artists who have gone to Mexico, Miss Latham has stopped at Taxco for much of her material. Typical Taxco scenes with hill piled upon hill and done with an abundant use of purples and bright colors afford direct contrast with her New England landscapes, quietly executed in tones of green.

engraver-interpreter has had the courage, on occasion, to take certain liberties with his original for the sake of improving his print. Every student of mezzotints can detect subtle differences which betray the different personalities of, say, J. R. Smith, Valentine Green, and McARDell. These differences, the result of idiosyncrasies of craftsmanship and feeling, are equally present in the mezzotints of to-day, so that without reference to subject we should be able to distinguish, for example, between the work of Mr. Macbeth-Raeburn and that of Sir Frank Short. And always what counts most is, not "originality" so-called, but fine craftsmanship and noble feeling.

Every age and every country gets the art it deserves. If there is a paucity of fine mezzotints to-day, it is solely due to the want of a demand for them; certainly not to any lack of talent while we still have working among us mezzotinters of the eminence of Sir Frank Short and Mr. Macbeth-Raeburn.

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The News of Books on Art

Decoration

Derek Patmore, English decorator and author of "Color Schemes for the Modern Home," has written a supplementary volume in "Modern Furniture and Decoration" (New York; Studio Publications; \$4.50). It contains 16 color plates and 32 half-tone illustrations and gives practical advice on the choice and arrangement of furniture, pictures, hangings and light fittings in relation to modern schemes of decoration.

Mr. Patmore is distinctly in favor of using paintings and sculpture as focal points of décor, in contradistinction to a number of decorators, who in the last few years have banished these items from their decorative effects. He says "some of the most successful rooms I have seen have been decorated round a single painting." The color combinations offered in pictures often provide and create the scheme which can perfectly unite a room.

The author also believes that mural painting can be used in the private home effectively, for by means of "cleverly painted perspective" a small room can be made to appear larger. "There are so many artists today whose work is exactly suited to mural painting," remarks Mr. Patmore, "that it is a pity that more people do not try this very attractive method of decoration in their homes."

"Decorative Art," 1934"

The 29th annual Studio Year Book, "Decorative Art, 1934," has just been published by Studio Publications (New York; paper, \$3.50, cloth \$4.50). It offers a collection of the most up-to-date ideas in home planning and decoration and contains illustrations of houses, interiors and furnishings in Europe and America.

Mr. John de la Valette, who recently made an extensive survey of the decorative arts in all the principal European countries, has written the preface in which he gives a criticism of design and a forecast of tendencies.

He deplores the fact that most people today "have lost the capacity of making an instinctive response to the joy of beauty" and are constantly "looking for chapter and verse by which to strengthen the justification to enjoy a thing of beauty." He says that "persistent propaganda on the part of continental Europeans has convinced the people, both in Britain and America, that everybody else knows more about art than they do."

He believes that the limits of "functionalism" have been reached, that there is arising a revolt against the "hospital-cum-factory" furniture and that a return to decoration is in view. "Women," he says, "have begun to reassert themselves, and to go against the dictates of the solemn kill-joys, the aesthetes, the theoretical designers, and, worse than all the lot, the many who write about art."

B. S. Townroe has contributed an article on "Wise Economy in Building and Furnishing," which, although applying more to British needs and conditions, gives some helpful hints adaptable anywhere.

"Attic Vase Paintings"

The third volume in the series of the Martin Classical Lectures, delivered annually at Oberlin College, is "Attic Vase Painting" by Charles T. Seltman (Cambridge, Mass.; Harvard University Press; \$1.50).

In the five lectures embodied in this book Professor Seltman gives a concise history of Athenian vase painting beginning with the earliest remains of the art through its development to its decline in the time of Aristophanes, about 410 to 400 B. C.

The author has included 36 plates illustrating the various types of vases and painting, as well as a chronological list of the pottery and painters mentioned and a glossary defining names given to vases.

Students of scientific and historical archaeology will discover much of value in this book and the art lover may find the key to an understanding of a field new to him.

The Gary Bequest

The Metropolitan Museum of Art is the chief legatee under the will of Mrs. Emma Townsend Gary, widow of Judge Elbert H. Gary, providing it complies with certain conditions. The estate of Judge Gary, who died in 1927, was appraised in 1931 at \$22,000,000, of which Mrs. Gary inherited one-third interest.

Mrs. Gary bequeathed to the Metropolitan her rare Sevres dinner set, her jewels, her collection of embroideries, a portrait of Judge Gary by Hubert Vos, a painting by Madrazo, a painting of a woman by Henner and a painting of a baby by Chase. The will stipulates "that the foregoing articles be placed on exhibition in the Metropolitan, the room or rooms in which the articles are to be exhibited and location of said room or rooms on agreement by the executors." It also stipulates that the articles be displayed perpetually with suitable notice describing them as bequests of Mrs. Gary, and must never be sold or otherwise disposed of, the conditions to be accepted within three months of probate of the will.

If these conditions are not met the bequest is to be offered to the City of Philadelphia for exhibition in the Pennsylvania Museum and to the trustees of the De Young Memorial Museum in San Francisco in the order named and under the same conditions. The residuary estate, both real and personal, is left to the Metropolitan in the event that it accepts the art gift with the conditions imposed. An adverse decision by the museum's trustees would benefit Philadelphia or San Francisco in like manner. William M. Ivins, Jr., acting director in the absence of Herbert Winlock, is quoted in the *Times*: "The Museum greatly appreciates Mrs. Gary's generosity. The question of accepting the conditional bequest is in the hands of the museum's trustees. I know that they will give the matter careful consideration, but I cannot foretell what their action will be."

Judge Gary's own art collection was sold in 1928 for \$2,316,708, the highest total ever reached in the sale of a private collection in this country.

School Plans Large Exhibit

The annual exhibition of students' work at the New York School of Fine and Applied Art, which will be held from May 18 to 21, will fill the classrooms on all four floors of the school.

For the first time the students of the department of interior architecture and decoration will present a group of actual models of furniture, done to three-inch scale, of adaptations and original designs. Other special features will be a group of decorative murals and a fashion show in which students of the costume design classes will display gowns designed and executed by themselves. Interior designs, many phases of costume illustration, graphic advertising and industrial art projects will also be exhibited.

Dice, With Skeletons

Protesting that the new murals in the Pilgrim Congregational Church of Seattle—on the walls of an art and dramatic class room—were "irreligious, racial and communistic" several members of the congregation withdrew.

The murals are the work of a group of young congregants under the instruction of Ross Gill, Northwest artist, and include such studies as "Saint Swastika," depicting Nazi persecution, and "Disarmament Conference" showing international capitalists shaking dice with skeletons ("rattle dem bones") to decide which nations shall go to war.

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Rare Books

Book Auctions

Bibliophiles and collectors of rare books will have ample opportunity to add to their collections from several forthcoming sales of important libraries to be held at the American Art Association-Anderson Galleries, New York, the early part of May.

On the afternoon of May 4, important books from the library of the late Mrs. Whitelaw Reid will be sold at her residence. Admission to the house will be by card only, for which application should be made to the galleries. A group of fine colored plate books includes "The Microcosm of London," three volumes, London, 1810, with 104 plates by Rowlandson and Pugin; "The History of the Abbey Church of St. Peter's, Westminster," London, 1812; Ayton's "Voyage Round Great Britain," London, 1814-24, one of the most famous colored plate books, containing a magnificent series of views of the coast of Great Britain; and "The Martial Achievements of Great Britain and Her Allies from 1799 to 1815," with fifty-two fine colored plates by William Heath.

Other rarities in this collection are a complete set of Cook's "Voyages," London, 1773-88, and McKenney and Hall's "History of the Indian Tribes of North America," Philadelphia, 1838-44, a first edition.

The fine library of the late Mrs. Benjamin Stern, along with other groups, will be dispersed at the galleries on the afternoons of May 9, 10 and 11. Included in this collection are an unusual and extensive assemblage of the writings of Anatole France, an important gathering of books written and illustrated by William Blake and autograph material which includes a group of letters by Samuel L. Clemens.

Americana, historical and literary, rare books, autographs and manuscripts will appear in the dispersal of the libraries of Mrs. Richard H. Dana and others on the afternoon of May 17. Among the many interesting items, are a group of first and other editions of "Two Years Before the Mast" by Richard H. Dana, Jr., including the author's personal copy of the rare first issue of the first edition, autographed. Other noteworthy pieces are an important John Adams autograph letter and two fine James Fenimore Cooper autograph letters.

Dr. Edgell Boston Curator

The Museum of Fine Arts, Boston, has announced the appointment of Professor George H. Edgell, dean of the Faculty of Architecture of Harvard University, as curator of the department of painting. Professor Edgell, who succeeds Philip Hendy, will take up his duties on August 1.

Since Professor Edgell's connection with Harvard in 1909, he has been closely associated with the art interests of the community. In 1913 he gave a course on Central Italian Painters, at Harvard, the first time such a course had ever been given in an American university. In 1920 he was visiting professor to the American Academy in Rome. He became dean of the Faculty of Architecture at Harvard in 1922, and in 1925 was made a member of the Boston Art Commission. In 1929 he was exchange professor to the University of Paris. He is the author of "A History of Sienese Painting," published in 1932.

His scholarship and enthusiastic interest in all museum activities eminently fit Professor Edgell for his new post.

Water Colorists

The New York Water Color Club's forty-fifth annual exhibition now at the Fine Arts Galleries, until May 3, is marked by a lesser number of exhibits than heretofore and also by the fact that no prizes are being awarded.

There are about 285 water colors and 200 black-and-whites, one fourth of which are by members and the rest by outside artists. Small pieces of sculpture invited from the National Sculpture Society also are present.

A vividness in treatment has been noted by the critics. Edward Alden Jewell in the New York Times wrote: "The water colors, as a whole, look brighter and more cheerful than usual this season. The decorative note is stressed. Figure subjects and fanciful themes predominate; there are rather fewer straight landscapes and still-lives, although some of the work in these fields is sound and attractive. . . . If comparatively little in the display can be said to approach the heights, there is much that is intelligent, fresh and worth while. Artist after artist attests a sincere desire to come through on his own merits."

The Herald Tribune's critic remarked on the broadly handled treatment of the medium in evidence. It selected A. Lassell Ripley's painting, "Spring Light," a handsome study of Gramercy Park, as being the most broadly painted. Other examples of this freedom are a mountain landscape by Eliot O'Hara and "The Siding," by Henry Jay Lee.

The large "Girl With Parrot" by Georg Lober which was in the Academy show, now occupies the place of honor in the Vanderbilt Gallery.

The jury of selection for water colors consisted of Hilda Belcher, Alphaeus P. Cole, Anne Goldthwaite, Julius Delbos, J. W. Gollin, Mary N. MacCord, George Pearse Ennis, William Starkweather, Harrie Wood, Paul L. Gill, Gladys Brannigan, and John E. Costigan. Gordon Grant, Harrison Cady, Eugene Higgins, Vernon Howe Bailey, Ernest D. Roth and Wayman Adams composed the jury of selection for black-and-white.

Those Brothers-in-Law

[Continued from page 20]

could not understand the American people and they in turn made no effort to understand him. He had ordered his entire life on the assumption that he always was right. There were never two sides to an argument. In Boston he quarrelled with Oliver Wendell Holmes over a trivial question of medical ethics in this country and England. In Detroit he picked a quarrel with a workman who happened to disturb his sleep one morning. And so it went up and down the country. As he was preparing to leave America he said to his host, Frederick Keppel: "One thing that would make it impossible for me to ever reside permanently in the United States is the intolerable and brutal insolence of the lower classes." You can imagine how a man with this idea "got across" in Detroit and Chicago in the early eighties.

Back in his native England once more he wielded a powerful influence in art circles. When he first interested himself in etching it was looked upon as a reproductive art, and as such greatly inferior to steel engraving. After fifty years of continuous effort on his part and with the support of writers like P. G. Hamerton and Frederick Wedmore in England, and Philip Burty in France, a complete change was brought about. Etching regained the place among the fine arts from which it had been slipping since the time of Rembrandt.

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Art for Culture

It is an established fact that while art courses in American colleges have shown amazing growth during the past decade they have, in many instances, far to go before achieving the place in college curricula which their importance as a cultural factor demands. Chancellor Harry Woodburn Chase, of New York University, speaking at the annual dinner of the College Art Association, gave a brief but pertinent talk on the importance of the fine arts approach to culture. Mr. Chase:

It seems to me that for the most part those of us who have been concerned with liberal education have tended too much to think of culture in somewhat too narrow and conventional terms. We have put a great deal of emphasis on the study of literature as an expression of man's creative activity and as a vehicle of appreciation and understanding of what men have had in their minds and hearts. All of this is good, but what I am trying to say is that, after all, the study of the written word is but one of a number of pathways to the appreciation and understanding of life, and that our educational institutions have too little recognized that fact.

Any great work of art is not only a reflection of an individual; it is something more; it is a symbol of a particular type of civilization, of a particular set of ideas and ideals in terms of which alone it can be understood. What I mean is that a medieval madonna, for example, symbolizes a whole system of ideas and beliefs and ways of looking at things in terms of which alone it can be understood. Chinese painting is a symbol of a totally different way of looking at the world and that is why it is so different from the products of Western art. The cathedral and the skyscraper grow out of a totally different soil. The music of Bach and the music of Debussy are responses to totally different emotional backgrounds which belong to different cultures.

The great work of art, then, has an enormous educational value, in that it is essentially a symbol. It grows out of a background and it is a clue to an understanding of that background. Shakespeare is a clue to the understanding of the Elizabethan era, and one way to understand the seventeenth century in France is to read Moliere. But in just the same way the Parthenon frieze is a key to the golden period of Grecian civilization, and the sculpture of the Portal Madonna in Notre Dame expresses the middle ages as truly as does Dante. Certainly it would be a short-sighted commentator on contemporary life who should limit his attempt to understand it in such a way as to exclude what the painters and sculptors, the architects and the musicians of today are trying to express.

What I have tried to say . . . is simply that when we in education have thought about the humanities we have thought mostly about books, whereas books are only one road to culture. We are bookish people, we academic

folk. We read books and we write books and we write books about other people's books. All that is fine, and should be encouraged. But at the same time the great impulses of any civilization are recorded in other media as well, and without an understanding and appreciation of these neither contemporary life nor the life of any period in the history of the world can be understood. We need then, an increased sense of the importance of the fine arts as an avenue not only to technical proficiency but as a requisite and necessary part of a liberal education.

Music Aids Art Study

Music in the classroom has been introduced by Mrs. Carol Harrison in her classes of creative design at the Cooper Union Art School, New York. This departure is part of a general movement inaugurated by Austin Purves, director of the school, to approximate natural studio conditions in the classroom. Many established artists, Mrs. Harrison points out, sing at their work; peasants hum folk tunes at their weaving, and nearly all of the students listen to radio orchestras while they work at home. With this in mind and the fact that music encourages "inspiration" and makes "concentration" easier, Mrs. Harrison allows her students to play the phonograph while they work.

"Music is especially good for the initial creative work because at that time it is important to establish a sense of rhythm," according to Mrs. Harrison, whose pupils design symbolic decorations for screens, wall-hangings, curtains and panels. "The melodies must be simple and clear in theme and design. Rondos, mazurkas, minuets, and folk songs seem to be the most inspiring."

A survey of 90 students in one of her classes showed that nearly all the students, faced with the problem of filling in a blank canvas, find great assistance in the music. One declared that music "affects the emotions, causing a great desire to demonstrate in some way one's personal reactions." Another said that unless the inspiration was unusually strong, one needed to blot out external influences.

"Music keeps my work at an even tempo," according to one prospective designer, while another admitted that "it helps me to concentrate by furnishing one background instead of many incongruous sounds." A less general comment was: "I am inspired to work out something as fine as the music played." One music lover finds that the design of music helps in filling space. "A vacant spot cannot be left when you hear music," she said.

Westchester in Fine Arts

The Westchester Institute of Fine Arts has been organized and will be located at the old Castle School for Girls at Tarrytown, N. Y. It will accommodate 200 students and offer instruction in painting, sculpture, music, drama and literature. The Westchester Galleries, which will display the work of living artists, will be housed in the administration building of the Institute.

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WOODSTOCK NEW YORK

A Review of the Field in Art Education

"Multum in Parvo"

An exhibition of puppets and marionettes made by Philadelphians, now being held at the Art Alliance there, shows that the city has become very conscious of these little artistic actor dolls.

Jo Gerson, who teaches stage design at the Moore Institute of Design and in addition runs his own little Puppet Theatre, regards puppetry as the ideal medium for young students of the stage. It permits one person single-handed to carry through an entire stage production, and the cost of a puppet show can be kept very low. The puppets designed by Mr. Gerson and dressed by his wife, are made of wood, wire and string. Their figures are anatomically correct, so that silk and other materials will drape properly about them. Their faces, however, do not represent any realistic characterization.

Lynn Stuart of the Philadelphia *Record* seeking the difference between puppets and marionettes questioned Clyde Schuler, who also teaches the art of puppetry at the School of Industrial Design. "Originally" said Mr. Schuler, "a puppet was a doll actor, manipulated on the hand of an operator. Dolls of that type, such as Punch and Judy, were hollow, enabling the operator's hand to be hiding under their clothing. Their heads and arms were moved by the dexterity of his fingers while he crouched behind or beneath the stage."

"Marionettes were known as string puppets. Slender cords, from three to five feet long, and attached to a hand frame at the other end, are fastened to the doll's arms, legs, hands, head, feet, etc. Some dolls require as many as twenty strings to enable them to go through various motions, or to take certain postures. The operator works above the stage, his deft manipulations of the strings making the doll walk, run, fall down, dance, or assume the required attitudes."

A Real Bronx Cocktail

In order to further interest in the fine arts, especially painting and drawing, in the metropolitan community centers, the Bronx House Art School has inaugurated a competition in this field among the twenty New York settlement houses. The committee which will judge the works and award the prizes is made up of Marie Sterner, Leon Kroll and E. Barnard Lintott.

The paintings and drawings submitted will be divided into three groups, according to the age of the contestants, and prizes will be awarded to each group on the evening of May 5. The canvases entered will be exhibited at Bronx House.

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Art in Colleges

In order to ascertain the present status of college instruction in art and to obtain a comprehensive picture of recent developments in the field, the Commission on College Architecture and College Instruction in the Fine Arts of the Association of American Colleges in 1931 authorized the making of a study of the teaching of art in the colleges and universities of the country. The report of these findings has now been released by Grace Holton and Archie M. Palmer, the authors, from the association's headquarters at 111 Fifth Avenue, New York. The resulting volume is of utmost value to anyone interested in recent developments in the teaching of the plastic and graphic arts. The foreword is by Robert L. Kelly, executive secretary of the association.

Contrasting present conditions with those of ten years ago, the report states that there is definite evidence that the attitude toward college instruction in art has been improving during the past decade. Ten years ago art was a fairly negligible element in the college curriculum. In the curricula of a few of the larger Eastern universities art was well represented, and it was possible for a student in these institutions to get an adequate training in the subject; but in colleges and universities generally there was no emphasis laid on its importance. As a result, "the great majority of college graduates every year went out into the world with little or no knowledge of art."

While definite progress is being made and while there has been an increase during the last decade in the actual number of institutions providing instruction in art, nearly one-third of the colleges still offer no art work at all and many of the others give very limited opportunities in this field. At the present time a total of 208 institutions, or 32.86 per cent of the 633 included in this study, offer no specific work in art. A greater proportion of men's colleges than of women's are found in this group. As the authors make clear, there is much yet to be done if students are to leave college with an adequate cultural appreciation.

Business Men Show Art

The Business Men's Art Club of Chicago, which was organized fourteen years ago by fifteen Chicago business men, is presenting its annual exhibition at the Lakeside Press Galleries there during May. The mediums used by the membership, which has grown vastly since the inception of the club include charcoal, pastel, etching, lithography, painting and even sculpture.

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Jacovleff to Teach

Boston's revolution in art training continues. Alexandre Jacovleff, internationally known artist, has been appointed director of the department of drawing and painting at the School of the Museum of Fine Arts, to take office next Fall. This announcement follows swiftly the resignation of Rodney J. Burn, who has been director since 1931. Mr. Burn, prominent English painter, will return to London in June to devote his time entirely to painting.

Jacovleff, now living in Paris, stands among the foremost painters in Europe today. In the days immediately preceding the Russian Revolution he was among the young leaders in St. Petersburg who were united in the influential society, Mir Iskusstva. It was the work of this organization which resulted in the later Russian style, developed in individual ways by Grigorieff, Roerich, Jacovleff, Leon Bakst and others. In 1922 an exhibition of paintings by Jacovleff was held at the Art Institute of Chicago, at which time Dr. Robert B. Harshe wrote of Mir Iskusstva: "Many of the members of this group are now resident in Paris, but of these men Jacovleff stands quite alone."

Jacovleff trained in the Russian Academy, and studied in Italy, Spain and Greece prior to the Revolution. In 1917 he made his way to China, where he made a remarkable series of Chinese studies, later published in portfolio form in Paris. Somewhat later he joined the Citroen expedition across Africa, making drawings and paintings of native types as far south as the Belgian Congo. His "Portrait of a Young Girl" hangs in the Luxembourg.

The new director's versatility is shown by the fact that he is accomplished alike in fresco, tempera, oil, water color and crayon. His coming to Boston marks the advent of a strong personality into New England art circles. Through the channel of the Museum School, which draws pupils from widely separated areas, his influence will be far reaching.

Discernment

The smoke of the city

Drifts to the west;

"What a pity

To blot a sunset

With soot!"

Spurts a practicalist;

"How beautiful

To see an opal

Burn through silver

And charcoal!"

Replies a poet.

—Le Baron Cooke, in "Christian Science Monitor."

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League Department

[Continued from page 31]

painters. Juries, most of which are composed of artists, pick the "style" or "type" of work that they themselves create or in most cases try to imitate. One group will lean towards what is called "modernism" or revolutionary art, another towards "conservatism" or academic traditions. Even a professional painter can excel in certain branches of visual representation and be absolutely incompetent when it comes to verify or judge some other form of expression. The arguments between the "modernists" and "conservative" groups prove it beyond any doubt.

Because of the confusion and lack of agreement about art, a first work would be to investigate the words and expressions used, and also their meaning, when we talk about or discuss "Art."

With most people it is almost impossible to come to anything definite or to any precise understanding, even if we have the same opinion, because of the existing confusion in words and technical terms, many of which have been imported here recently and have never been fully digested by the average American.

So our first work will be to establish art classification. Through it we may all come to some very definite learning. We will simply, establish order among the various elements, their phases and aspects, in order to enable people to understand the development of our visual perceptions.

(To Be Continued)

No "Isms" at Kent School

No stress will be laid on either academic or "modern" principles at the Kent Summer School of Art, according to H. Philip Staats and Robert Nisbet, the directors and instructors. The school will give a six weeks course, beginning July 9, in the little old school house at Kent, Conn., where the Art Association exhibitions were formerly held.

Landscape and etching classes will be held in which the aim will be the teaching of the pupils to develop themselves without the imposition of any point of view on them. In the architectural drawing and lettering course which will be supplemented by historical lectures, the student will be grounded firmly in fundamentals.

Mangravite Resigns Post

Peppino Mangravite, well known artist and a leader in progressive methods of art education for the past ten years, has resigned from Sarah Lawrence College to devote more time to creative painting. Next year he will continue to head the art department of the Fieldston School of the Ethical Culture Schools.

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Museum of Northern Arizona—To May 7: 4th Annual Junior Art Show.

DEL MONTE, CAL.
Del Monte Art Gallery—May: California paintings.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—May: New show by members.

LOS ANGELES, CAL.
Los Angeles Museum—May 4-June 17: 15th Annual Painters and Sculptors exhibit. To May 14: Water colors, Hilda Van Zant. May: Photographs by San Francisco artists; International book plate exhibit. Los Angeles Public Library—To May 15: Water colors by Western artists. Biltmore Salon—To May 5: Paintings of the desert, James Swinnerton. May 15-June 9: All California exhibit sponsored by Los Angeles Art Association. Daisell Hatfield Galleries—May: Water colors, Millard Sheets; eighteenth century English landscapes; etchings, Carl Oscar Borg. Foundation of Western Art—May: Oriental painters of California; Western figure paintings.

MILLS COLLEGE, CAL.
Mills College Art Gallery—To May 16: Etchings, Thomas Handforth. May 20-June 11: Annual exhibit of student work.

MORRO BAY, CAL.
Ficture Shop—Permanent: Work of local artists.

OAKLAND, CAL.
Oakland Art Gallery—To May 8: Post annual exhibition of 29 paintings from current annual; prints from California Printmakers Society; paintings, Florence Reinhold Earnist.

PASADENA, CAL.
Pasadena Art Institute—To May 31: Sketch exhibit, Pasadena Society of Artists; paintings, Geo. K. Brandriff, Adele Watson; loan exhibits. Grace Nicholson Art Galleries—May: Oriental paintings and objects of art. Fern Burford Gallery—May: California painters.

SACRAMENTO, CAL.
Kingsley Art Club—May 7-15: Juvenile Art.

SAN DIEGO, CAL.
Fine Arts Gallery—To May 27: Exhibit of old Italian paintings, lent by S. H. Kress; paintings, Maxine Albro and Alfredo Ramos Martinez; water colors and pottery American Indians. To May 15: Graphic arts, George Vernon Russell; group painting show; work by Mexican school children.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To May 20: Paintings and drawings, John O'Shea. M. H. DeYoung Memorial Museum—To May 6: 2nd Annual exhibition, applied arts. San Francisco Society of Women Artists. Art Center—To May 5: Flower-paintings, oils and water-colors by members. May 7-19: Oils, Harriet Whedon; sculpture, Adaline Kent. Adams Danysh Galleries—May 1-7: Drawings, paintings and sculpture, Presidio Open Air School. May 9-26: Drawings and sculpture, Atanas Katchamakoff. Courvoisier Gallery—May 14-June 2: Wood sculpture, Emil Janel. Paul Elder Gallery—To May 5: Wood blocks and lithographs, Rockwell Kent. May 7-26: Original prints, Clare Leighton. S. & G. Gump

—To May 5: Drawings, Warren Chase Merritt. May 7-19: Water colors, James C. Wright; water colors and lithographs, Bea. Roy V. Sowers—May: Fine prints.

DENVER, COLO.
Denver Art Museum—May 1-15: Illustrations, Boardman Robinson for "Brothers Karamazov"; oils and water colors, Edith Truesdell.

HARTFORD, CONN.
Avery Memorial—To May 7: Children's Scrap Books. To May 15: Three Arts Club exhibit; water colors, Charles Hopkinson.

NEW HAVEN, CONN.
Free Public Library—To May 8: 33rd Spring exhibit New Haven Paint & Clay Club.

WASHINGTON, D. C.
Library of Congress—May: American Cabinet of Illustrators. Public Library—May: Illustrations by Blake for Young's "Night Thoughts." Arts Club—To May 18: Water colors, Maurice Day; oils, Everett Warner. Corcoran Gallery—To May 25: National exhibition of paintings and works done under P. W. A. P. Division of Graphic Arts (Smithsonian Institution)—To May 20: Woodcut Society, woodcuts and wood-engravings. National Gallery of Art (Smithsonian Institution)—May: Gellatly Art collection.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—May 1-15: Samuel Bancroft collection of pre-Raphaelite art.

ATLANTA, GA.
High Museum of Art—May 1-26: Exhibition, rare Italian prints and engravings.

HONOLULU, HAWAII.
Honolulu Academy of Art—May 1-15: University of Hawaii students' art. May 1-30: Honolulu school children's art; Academy prints, architectural subjects.

CHICAGO, ILL.
Art Institute of Chicago—May: Drawings by French painters of 19th century: "Children in art" by famous artists. Arts Club of Chicago—To May 19: Annual exhibition of professional members of club. Lakeside Press Galleries—May: 6th Exhibit Business Men's Art Club of Chicago. Chicago Galleries Association—May: Water colors, Julius Moessel. Rouillier Galleries—May: Prints of all periods. Chester H. Johnson Galleries—May: Selected French paintings.

DECATUR, ILL.
Decatur Institute of Civic Arts—May: Art work, Decatur High School.

INDIANAPOLIS, IND.
John Herron Art Institute—May: Pictorial photographs.

RICHMOND, IND.
Art Association of Richmond—May: Exhibit of Public School Art.

DUBUQUE, IA.
Dubuque Art Association—May: City-wide Junior Art Association.

LAWRENCE, KANS.
University of Kansas—May: Paintings, Albert Bloch.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—May: 11th Circuit Exhibit (So. States Art League) (Art Assoc. N. O.).

PORTLAND, ME.
Sweet Memorial Art Museum—To May 27: Annual photographic salon.

BALTIMORE, MD.
Maryland Institute—May: Competitive work of graduation classes.

HAGERSTOWN, MD.
Washington County Museum of Art—May 1-28: British portraits of the 17th & 18th centuries. May 6-28: Drawings, Walt Disney.

ANDOVER, MASS.
Addison Gallery of American Art—To May 13: Water colors by Americans. To June 24: Charles H. Davis memorial exhibit.

BOSTON, MASS.
Museum of Fine Arts—To May 13: Portrait of Whistler's "Mother." To May 25: Paintings, drawings and prints, Whistler. May: Work by Turner & Girtin; prints and drawings by and after Rubens; etchings, Mary Cassatt; modern American prints; illustrations of the '90s. Doll & Richards—May: Selected paintings, water colors and prints. Goodman Walker Galleries—To May 12: Drawings and water colors, Derain.

FITCHBURG, MASS.
Fitchburg Art Center—May 1-30: Photographs by Boris.

GROTON, MASS.
Groton School—May 1-8: Modern Photography (A. F. A.).

HINGHAM CENTER, MASS.
Print Corner—To May 15: Drawings and prints of birds.

NORTHAMPTON, MASS.
Smith College Museum of Art—To May 16: Work done at Smith College Day School.

SOUTHBOROUGH, MASS.
St. Mark's School—May 7-15: Modern Painters (A. F. A.). May 20-28: Modern Photography (A. F. A.).

SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery of Art—May: Permanent collections.

WORCESTER, MASS.
Worcester Art Museum—May: Society of American Etchers.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery—May: Grand Rapids Artists non-jury show.

MINNEAPOLIS, MINN.
Minneapolis Institute of Art—May: Museum's collections.

KANSAS CITY, MO.
William Rockhill Nelson Gallery of Art—May: Museum's collections. Kansas City Art Institute—May: Kansas City Society of Artists annual.

ST. LOUIS, MO.
City Art Museum—To May 21: Paintings by early Impressionists; work by Pierre Bonnard.

GREAT FALLS, MONT.
Glass Art Shop—Permanent: Works of Charles Russell.

MANCHESTER, N. H.
Carrier Gallery of Art—May: Oils, Barnard Linnett; marines, Jay Connaway; near Eastern and Peruvian textiles (A. F. A.); water colors, Mary Powers; color prints of flowers loaned by Gordon Dunthorne.

MONTCLAIR, N. J.
Montclair Art Museum—May 6-30: Modern paintings selected from recent New York Municipal Art Exhibit; photographs of Greece, Charles Harris Whitaker.

NEWARK, N. J.
Newark Museum—May: Modern American oils and water colors; design in sculpture; miracles of chemistry in design. Kresge Contemporary Art Gallery—May 7-25: General exhibit Art Clubs of New Jersey.

TRENTON, N. J.
New Jersey State Museum—May 4-June 15: Plant Forms in Ornament (A. F. A.).

SANTA FE, N. M.
Museum of New Mexico—May 1-15: Work of students at U. S. Indian school. May 1-30: Paintings, Albert H. Schmidt, Fremont Ellis, McHarg Davenport.

ALBANY, N. Y.
Albany Institute of History and Art—May: Flower paintings, Regina Martin Gates; photography, artists of the Capital district; old lace.

BROOKLYN, N. Y.
Brooklyn Museum—To May 6: Allied Artists annual.

BUFFALO, N. Y.
Albright Art Gallery—May: 27th Annual paintings by American artists.

CORTLAND, N. Y.
State Normal School—May 3-10: Fine Quality and Low Price (A. F. A.).

ELMIRA, N. Y.
Arnot Art Gallery—May: Water colors in the modern manner (A. F. A.).

FREDONIA, N. Y.
State Normal School—May 1-15: Survey of painting (A. F. A.).

NEW YORK, N. Y.

Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—May: Landscape paintings, German XV and XVI century prints. Askemann & Son (59 East 57th St.)—May: English sporting prints. A. C. A. Gallery (52 West 8th St.)—To May 5: Oils and water colors, Irving Lehman. An American Group (Barbison Plaza Hotel)—To May 5: Paintings, Hobson Pittman. An American Place (509 Madison Ave.)—To May 15: New and old paintings, Arthur G. Dove. Arden Gallery (460 Park Ave.)—To May 7: Garden sculpture, Wheeler Williams. American Museum of Natural History (77th St. & Central Park W.)—May: Drummond collection, jade, amber and ivories.

Argent Galleries (42 West 57th St.)—To July 1: Summer Exhibition by members of Nat'l Assoc. Women Painters and Sculptors. Artists' Bureau (63 Washington Sq. S.)—To May 7: Oils, water colors and black-and-white. Kasimir and Wanda Korybut. Belmont Galleries (576 Madison Ave.)—Permanent: Old Masters.

Brunner Gallery (55 East 57th St.)—May: Old Masters. Ralph M. Chait Galleries (600 Madison Ave.)—May: Krenn collection of wooden and bronze bodhisattvas. Leonard Clayton Gallery (108 East 57th St.)—To May 16: Drawings, Augustus Vincent Tack. Contemporary Arts (41 West 54th St.)—To May 12: Paintings, Jon Corbino. Delphic Studios (6 East 57th St.)—To May 7: Sculpture, Lenore Thomas; paintings, Harriett Kirsch; photographs, Nell Koons. Downtown Gallery (113 West 13th St.)—To May 9: Recent paintings, Stuart Davis. Durand Rud Galleries (12 East 57th St.)—May: Selected French paintings.

Empire Galleries (620 Fifth Ave.)—May 1-14: Paintings, Diana Travis. Ehrlich Galleries (36 East 57th St.)—May: Old Masters. Fernargill Galleries (63 East 57th St.)—To May 8: Paintings, Paul Sample. Gallery of American Indian Art (850 Lexington Ave.)—May: Indian art and craft. Gallery 144 West 15th Street—May: Selected contemporary paintings.

Fassell M. Gatterdam Gallery (925 Seventh Ave.)—May: Selected contemporary American paintings. Grand Central Art Galleries (15 Vanderbilt Ave.)—To May 5: Canadian landscapes in pastel, Karl Anderson. Grand Central Palace (46th St. & Lexington Ave.)—To May 6: 18th Annual Society of Independents. Jacob

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Hirsch (30 West 54th St.)—May: Egyptian, Greek, Roman, Renaissance and medieval works of art. Kneass & Thorman Galleries (38 East 57th St.)—To May 15: Paintings by Americans. John Levy Gallery (1 East 57th St.)—May: Old Masters. Macbeth Gallery (15 East 57th St.)—To May 15: Selected American contemporary paintings. Pierre Matisse Gallery (51 East 57th St.)—May: French modern paintings. Midtown Galleries (550 Fifth Ave.)—To May 5: Paintings, H. Ary Stillman. Much Galleries (108 West 57th St.)—To May 7: Paintings, Maurice Sterne. Montross Gallery (785 Fifth Ave.)—To May 5: Twenty American artists. Morton Galleries 130 West 57th St.)—May: Group show of paintings and water colors. National Arts Club (119 East 19th St.)—May 3-30: Members annual exhibit, small paintings and sculpture. Newhouse Galleries (578 Madison Ave.)—May: Old and modern masters. New York School of Fine and Applied Art (2239 Broadway)—May 18-21: Annual exhibit of students' work. Public Library (42nd St. & 5th Ave.)—May: Drawings for prints and the prints themselves. Raymond & Raymond (40 East 49th St.)—To June 15: Survey of the development of portraiture. Rehn Gallery (681 Fifth Ave.)—To May 12: Paintings, Franklin Watkins. Seimagundi Club (47 Fifth Ave.)—May 12-Oct. 12: Annual Summer exhibit. Rockefeller Center (Forum Galleries)—To May 6: Salons of America. Schultze Galleries (142 Fulton St.)—Permanent: Works of art by American and foreign artists. Jacques Seligmann (3 East 51st St.)—May: Contemporary American art. E. & A. Silberman (30 East 57th St.)—May: Old Masters and objects of art. Marie Sterner Gallery (9 East 57th St.)—To May 5: Decorative paintings by distinguished artists. Valentine Gallery (69 East 57th St.)—May: Selected modern French paintings. Wildenstein Gallery (19 East 54th St.)—May: Sculpture, Boris Lovet-Lorski. Weyhe Gallery (794 Lexington Ave.)—To May 12: Prints and water colors, Barbara Latham. Zborowski Gallery (400 Park Ave.)—May: Selected modern French paintings.

ROCHESTER, N. Y.

Memorial Art Gallery—May 11-27: Peasant Art; paintings, Georgina Kilgaard; paintings, Clarence H. Carter. Print Club—To June 1: Old Rochester prints.

SARATOGA SPRINGS, N. Y.

Skidmore College Art Gallery—To May 9: Students work from Theodore Roosevelt High School New York.

STATEN ISLAND, N. Y.

Staten Island Institute of Arts & Sciences—May 15-June 15: Works of Alida Vreeland and Charlotte Livingston.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts—May: 3rd Annual Robineau Memorial ceramic exhibit.

YONKERS, N. Y.

Yonkers Museum of Science and Art—To May 20: 19th Annual exhibit, Yonkers Art Association.

CINCINNATI, O.

Cincinnati Art Museum—To May 20: 25 years of the Russian Ballet. To May 27: Chiaroscuro and 16th century prints.

CLEVELAND, O.

Cleveland Museum of Art—To June 10: 16th Annual exhibit work of Cleveland Artists and craftsmen.

DAYTON, O.

Dayton Art Institute—Apr. 25-May 31: Matsuda collection Japanese art objects and paintings.

DELAWARE, O.

Ohio Wesleyan University—May 10-June 5: Conservative vs. Modern Art (A. F. A.).

OBERLIN, O.

Oberlin College Art Museum—May: Photographs, medieval French architecture.

TOLEDO, O.

Toledo Museum of Art—To May 28: 15th Annual Toledo Federation of Art Societies.

PORTLAND, ORE.

Portland Art Association—To May 14: Photographs of Oregon scenery.

PHILADELPHIA, PA.

Philadelphia Museum of Art—To May 9: Blake (collection of Lessing Rosenwald). To May 23: Modern drawings. May 5-Sept. 17: Russian art. University of Pennsylvania—To May 7: English architectural lithographs in color and black and white (A. F. A.). Art Alliance—To May 14: "Fifty Books of the Year." May 7-June 4: Annual exhibit of the Philadelphia Water Color Club. Mellon Galleries—To May 17: Paintings by Milton Avery and Elliot Orr. Plastic Club—To May 9: Plastic Club Sketch Class. Print Club—To June 15: 11th Annual exhibition Living American Etchers.

READING, PA.

Reading Public Museum Art Gallery—To May 7: Native element in contemporary American painting (A. F. A.).

CHARLESTON, S. C.

Gibbes Art Gallery—To May 5: Paintings, George Biddle. May 7-10: Contemporary American water colors (Much Galleries).

DALLAS, TEX.

Dallas Museum of Fine Arts—May: Paintings, Lucien Abratis; group of Dallas young women painters; work from P. W. A. P. region 12.

SEATTLE, WASH.

Seattle Art Museum—To May 6: Sculpture and painting, Archipenko; drawings, Viennese school children; Mrs. C. D. Stimson collection of etchings; Leon Ellis Chinese paintings, one-man show, Kenneth Callahan. May 9-June 4:



"Mlle. Andree," by Ary Stillman.

Due to conditions in Europe, many expatriate Americans, among them numerous artists, are returning to this country. One of the latter is H. Ary Stillman, who, although born in Russia, is a citizen of Iowa, and studied art in New York and Chicago. Twelve years ago he left New York to tour Europe and study the works of the old Masters.

Mr. Stillman is now holding his first one-man show of paintings since his arrival, at the Midtown Galleries, New York, until May 5. These canvases are the result of the years he has spent learning and experimenting in various countries, and present the evolution of a distinctly personal method of painting.

In the catalogue notes, Mr. Stillman says that he, as so many other artists in Europe, was a "hero-worshiper" following in the camp of this or that artist, who came into promi-

nence from time to time. Then, tiring of spending his days "discussing theories and endeavoring to intellectualize the emotional" along with the other "camp followers," he began a thorough study of the old masters and became particularly interested and impressed by the "spiritual force which emanates" from the work of the old Siennese artists. "The greatest factor, I found," says Mr. Stillman, "which evolves from continuous close contact with great works of art, is that our vision is purified. We get to be less conscious of the vulgarity of things. Even the ugly becomes surrounded by a certain charm."

Although he works in a low-keyed palette, the juxtaposition of his colors is richly harmonious and, as Marcel Sauvage, French art critic, has pointed out, makes "one think of tapestries and precious jewels. The richness of the coloring is quite personal."

Nisbets Open a Gallery

C. Bacheleer Nisbet, American artist, and her husband, Ulric Nisbet, have opened an art gallery in England at 118 Croydon Road, Reigate, Surrey. Paintings, drawings, portraits, mural decorations, wall paper design, textiles, cards and books on art are on exhibition. The Nisbets have spent the last two years at historic Compton Castle in South Devon, Mrs. Nisbet painting and Mr. Nisbet writing.

Their new gallery is 40 minutes by train from London and is sure to hold an attraction for American visitors to England.

Paintings, James Chapin; paintings, Ambrose Patterson; Western paintings; C. P. A. exhibit. Henry Art Gallery—May 1-31: Paintings, prints and lithographs, Jean Chariot; color reproductions Diego Rivera's murals.

APPLETON, WIS.

Lawrence College—May: Modern photography.

BELOIT, WIS.

Beloit College—May 21-June 4: Modern painters: French, German and Dutch (A. F. A.).

MADISON, WIS.

University of Wisconsin—To May 10: Paintings Rio Grande Painters.

MILWAUKEE, WIS.

Milwaukee Art Institute—May: Persian frescoes; photographs of artists; modern fabrics.

OSHKOSH, WIS.

Oshkosh Public Museum—May: Work of Traphagen School of Fashion.

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**AMERICAN ART AND THE WOMEN OF AMERICA****PRIZES**

The two fine oil paintings generously given by Mr. F. Ballard Williams and Mr. Wilford S. Conrow, which have recently been reproduced on this page, will be presented to a State or Local Chapter of the American Artists Professional League next January at the annual meeting. The conditions of the contest take into account the work done for American art and also the increase in League membership. We need members in all parts of the United States. Chapters now forming have just as much chance to win one of the prizes as those already functioning, for only the work done this year will be counted.

ART AS A HOBBY

It is only necessary to attend the two great non-jury exhibitions now being held in New York to realize how much the people in every walk of life need the outlet of creative art.

Of course, even art as a hobby needs direction. Lawyers, doctors, ministers, all professional men require twenty years of preparation for their work. They cannot jump into it without proper education. Neither can a man be an artist without some knowledge of the fundamentals of art. There are a few isolated cases of self taught men who have accomplished wonders, but the average person needs years of hard study before he may realize fame.

In an interview with Miss Margery Currey, one of our new A. A. P. L. members, who is the Educational Director of the Foundation for Advancement of Amateur Art, she said:

"These groups are only for adults of seventeen and over. Experienced artists will act as leaders of all groups and I expect interesting possibilities in art expression will be brought out. Who would have thought that the plan we began so modestly would increase so that the enrollment in the art hobby groups enlarged almost 3,000 in a month!"

"What is your opinion of the feasibility of the plan, which began so splendidly in New York, being extended in all parts of the United States?" I asked.

"That is the very thing we are working for and in this you may be of great help to us. Information can be sent by the Foundation, as it is national in scope, and is equipped, through co-operating groups, to offer help in any locality. We are gratified at the attention our

plans have attracted by many educational groups which are impressed with the broad scope of the program."

Naturally, all cannot be artists. That is not the question. But if our extra hours can be spent in creative and constructive work much will be accomplished which will bring out interest in art participation. The work is not necessarily to try to make professional artists but to bring out art as a plaything. If the love of beauty is encouraged, with a desire to create lovely things it will bring a demand for finer living.

There is the depression to consider. Just see how this will help three thousand in the New York art hobby groups, to begin with, and thousands in other cities. Each small group of twenty or less needs an artist instructor. Crayons, paints, clay, easels, all artist's paraphernalia, must be bought, thus increasing the sale of American art supplies. It is a big thing both for the sake of individual expression and for the good of the general public.

OUR NEW LEADERS

Mrs. Mary Russell Ferrell Colton, Flagstaff, Arizona, who is a professional painter with teaching experience, curator of art and ethnology in the Museum of Northern Arizona, and the organizer of three annual exhibitions, has consented to be our Regional Chapter Chairman, A. A. P. L., for Arizona. She said: "I find that Mr. George Pearce Ennis twice asked me to form a Regional Chapter for Arizona. Your letter has worn down my resistance. I greatly appreciate the work of the League for American art and it is needless for me to say that I am 'strong for it' myself."

Mrs. Frank A. Beame has accepted the appointment to work with Mrs. Colton as local chapter chairman for Phoenix. She has done fine work for art among women's clubs.

Mrs. Leon Semonoff, Providence, has accepted the Regional Chapter chairmanship for her state. She is a very efficient chairman of the Art Division, G. F. W. C., and will do good work for the League.

Mrs. Paul M. Adams, North Dakota, writes: "I am very much in sympathy with the League and will be glad to do what I can." Mrs. Adams has been doing fine work for art as chairman of the art division, General Federation of Women's Clubs.

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A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

N. Y. STATE RETAIL SALES TAX New Rulings by N. Y. State Tax Commission Favorably Affecting Artists.

The collaborative appeal on the applicability of the 1 per cent New York State retail sales tax to the receipts of artists was initiated by the New York State Regional Chapter of the American Artists Professional League, and Mr. Wilfred S. Stachenfeld was retained as attorney for the common action of some thirty art societies.

Recent rulings exempt the artist from taxation in the following categories:

An artist who contracts to make a mural or stained glass and to install it on real property for an amount which includes a charge for the designing, the making and the installation thereof, is considered the ultimate consumer or final buyer of the materials used to make the mural or the stained glass. The receipts, though, from the sale to him of the materials so used are taxable.

Under another new ruling an artist who contracts to make a frieze, ornament, pediment, medal, cover illustration or cartoon and to convey the right to reproduce same is not selling tangible personal property if the creator retains title to the original from which the copies of such art objects are made.

Mr. Stachenfeld pointed out, however, that an artist who creates and sells an etching, a portrait, a landscape painting, a statue, a portrait bust or a monument, either upon specific order or for the purpose of sale, is selling tangible personal property and his receipts from such sales are taxable. He added, though, that efforts were now being made to obtain exemptions in so far as monuments and statues were concerned.

ART, A PURSUIT

Art belongs essentially to a renaissance of spirit. For the professional artist it may become a pursuit of knowledge of all expedients which may serve him to create works of art which are best when animated by a pure spirit and which may also be appropriate to some use and environment. The artist may work as one (the true genius does so) or in collaboration with other artists. Effective collaboration necessitates clear mutual understanding between artists, and between artists and patrons. Art patrons should learn to act as wisely as Pericles, who, providing the necessary moneys for public works, appears not to have presumed to act as art dictator; but, with supreme understanding that epochal art patron left to Ictinus and Phidias the task of city planning, and of rebuilding and embellishing Athens—and the Parthenon.

DESIGN COPYRIGHT

(Before art can live, the artist must live)

The League's National Committee on Legislation (Albert T. Reid, 103 Park Avenue, New York, Chairman) keeps in touch with developments in Congress on the Simkovich Design Copyright bill. It is obvious that a proper design copyright law will do much to raise designing to a deservedly lucrative profession. Involving, as it will, the abolition of the now too prevalent and permissible piratical prostitution of design, which can be combatted at present only by the slow and costly expedient of patenting designs, the League envisions other benefits, through design copyright beneficial to large numbers of our fellow American citizens.

In protecting the designer, we would thereby

do much to destroy the sweatshop in which are made imitation "imported model" merchandise. This work for design copyright applies to the economic changes so evident and so essential to the world. Change precedes intellectual growth. Consequently art in America is standing with the proverbial feet where the brook and the river meet. Greater opportunities for the artists of America lie just around the bend. The League supplies to the artists and art lovers of America coherence of organization, necessary if artists would be not only self-reliant, but effective through dependable knowledge shared and collective action for the common good. Every American artist, craftsman and art lover should be a member of the American Artists Professional League. Dues for all, \$3.00 for twelve months. Send your check or money order to the National Treasurer.

AN INTRODUCTION TO ART CLASSIFICATION

Mr. H. A. Saint-Amand, at present on the staff of the Brooklyn Museum, has most courteously presented to the Editor of the League's Independent Department a manuscript copy of an extended paper on "Art Classification," excerpts of which we are privileged to print here, from time to time for the information of our readers:

I do not purport to know anything about a picture until I find out all about it. And I have to ask and be told about it.

Every originator of any art movement has always been profuse about giving information and data on his works, even if it was only a reaction against a previous movement.

Every painting submitted to a jury, or hanging in a gallery or museum, should be explained when it is something new. I mean that if anybody asks about the conditions and motifs which are responsible for its existence, all data and information should be available. Thus all who inquire may know something definite about the pictures that hang on a wall, with clear understanding of what otherwise is to them a mystery, or even a mountebank affair.

A knowledge of art requires just such a foundation of definite instruction as is given to literature, engineering or chemistry. In the field of art we are dealing with the most serious and careful study of which the human intelligence has hitherto been capable. Because some men are authorities, or have made money in some fields, it is assumed that they are equally good authority in other fields unrelated to the first. This is called analogy; but it is a pure fallacy, and at best can only point to the probable. And anybody who has not made special studies never was, is not and never will be equipped and fully competent to direct an art movement, an art school, or to write about it. It is the reason why art juries have always been such proverbial failures.

No jury, to quote a few examples, ever did find or accept the talents or pictures of a Ryder, Blakelock, Manet, Van Gogh, Millet, Cézanne, etc., and even lately Mr. Kahnweiler and Clovis Jagot had to come to the aid of Juan Gris, Picasso, Braque, Leger and other

[Continued back on page 27]



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"Iowa Farm Scene," by Thomas Savage of Iowa. One of 32 Paintings Selected by President and Mrs. Roosevelt for the White House.

[Continued from page 6]

Road" by Glenn Chamberlain, "Vendue" by Robert Tabor, "Winter Street" by A. H. Pearson, "United States Coast Guard Wet" by Avery Johnson and "Butchering" by Thomas Savage.

From the Far West (mainly California): "San Pedro Harbor" by Paul Starrett, "Tenement Flats" by Millard Sheets, "Golden Gate Bridge" by Ray Strong, "Boulder Dam" (a water-color) by Stanley Wood, "Old Adobe" by Milford Zornes, "The Kansas Express" by Ralph Harper Goff, "Gold Is Where You Find It" by Tyrone and "The Timber Bucket" by Ernest Norling.

Also: "Fall in the Foothills" by W. Herbert Duntun of Taos, N. M., "Digging Out Car" by Elizabeth Dewey of Washington, D. C., "Fishermen" by Ross Moffett of Provincetown, Mass., "Bulloch Hall" by Frances Lee Turner of Atlanta, Ga., "Oyster Diggers" by C. W. Howell of New Orleans, "Le Moyne House" by J. Howard Iams of Washington, Pa., and "Young Worker" by Julius Bloch, "Man and Horse" by Thomas Flavell, "Jungle" by Paul Mays and "Man's Head" by Joseph Grossman—the last four named being Philadelphia artists.

It has been believed generally that Edward Bruce, banker, lawyer, and recognized American painter, who served as a delegate at the international economic conference in London, was the man who inspired the nation's \$1,408,381 expenditure in wages to American artists. This is now disputed by a certain group, who assert that it was the protests of unemployed artists, registered with the government, which brought about the project. Whichever view is correct, Edward Bruce was secretary of the board in charge of the project, and this is his statement regarding the Corcoran Gallery exhibition:

"The Public Works of Art Project was organized on Dec. 8, 1933, as a federal project by a grant from Mr. Harry L. Hopkins, Civil Works Administrator, to the Treasury Department. The organization in the Treasury was

under the direction of Mr. L. W. Robert, Jr., Assistant Secretary of the Treasury. The objective of the project was to give artists employment at craftsmen's wages in the embellishment of public property with works of art.

"In order to carry the project out, an administrative organization was set up in Washington and the country divided into sixteen regions, each in charge of a regional committee, who in turn appointed sub-committees throughout the territory assigned to them. These committees took charge of the selection and employment of the artists and the general supervision of their work. Some 600 men and women interested in the fine arts throughout the United States volunteered for service on these committees and have given unstintingly of their time and thought and sympathy to carrying out the work of the project. The service of these voluntary workers has been an important factor in its success.

"Artists were selected on the basis of their qualifications as artists and their need of employment. The subject matter assigned to them was the American scene in all its phases. Within this scope the artists were given the utmost freedom of expression. In all, 3,521 artists have been employed. Up to date they have created over 15,000 works of art consisting of murals, sculptures, oil paintings, water colors, etchings, lithographs, drawings and products of various crafts. The project is to be discontinued on April 20 and the total allotment to carry it out and complete it has amounted to \$1,408,381. The works of art produced are the property of the government and are being placed in public buildings and parks throughout the country for their embellishment.

"The project has been a recognition of the value of culture and the arts in American life. It is a significant example of the President's desire to give the people of this country 'a more abundant life.' It is the first completely democratic art movement in history. A great republic has accepted the artist as a useful member of society and his work as a valuable

asset to the State. That the artists of the country have accepted the challenge by giving their best is, we believe, proved by this exhibition. That the work done under the project has been a genuine contribution to the enrichment of the life of the people has been indicated by the well-nigh universal approval it has received and by the response of the public to it. This response has shown itself not only verbally but by the substantial contributions made by communities all over the country in providing the material cost and expenses incidental to the mural and sculptural work undertaken.

"The project, in the short time it has operated, has definitely increased the art interest in this country. It has gone far to take the snobbery out of art and make it a part of the daily life of the average citizen. It has blazed the trail in the direction of getting rid of the drabness and monotony of our public buildings and parks. It is hoped that means can be found to carry forward the work so auspiciously begun.

"Whatever the future may hold, it is the conviction of these who have been associated with this movement that it has had an important influence on the artistic and cultural life of the people and has added a new and fine element to the service the state should render.

"The exhibition speaks for itself. We would have liked to show at least one example of the work done by each artist under the project, but the limitation of space made this impossible. Some of the most important work done on the project have been large wall decorations which have already been installed. It was impossible therefore, to transport them to Washington and the significance of this phase of the project can only be indicated by preliminary designs and photographs."

The project was conceived speedily, and it went forward with speed, speed, speed. Typical American speed. Fifty years from now, the "project," the vicious criticism it aroused, and the "final result" will all be in the books.

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